BATMAN v SUPERMAN
DAWN OF JUSTICE

SUPER SPECIAL ISSUE!

MARCH 11, 2016 • #1406

Ent ent
EKLY

THE MAN OF STEEL
FACES HIS ULTIMATE FOE... WILL HE SURVIVE?

COLLECTOR'S EDITION 2 OF 2 COVER

OSCAR'S BIG NIGHT
EVERYTHING YOU COULDN'T SEE ON TV & WHAT'S NEXT FOR CHRIS ROCK

PLUS
Wonder Woman's
COVERT MISSION

LEX LUTHOR'S
KILLING SPREE

THE FLASH'S
TERRIFYING VISION
AND YOU'LL NEVER BELIEVE WHO'S BEEN CUT FROM THE MOVIE!

Extra!
YOUR FIRST LOOK
AT TIM BURTON'S WILD NEW MOVIE (HINT: IT'S *PECULIAR*)
21

HENRY CAVILL AS SUPERMAN

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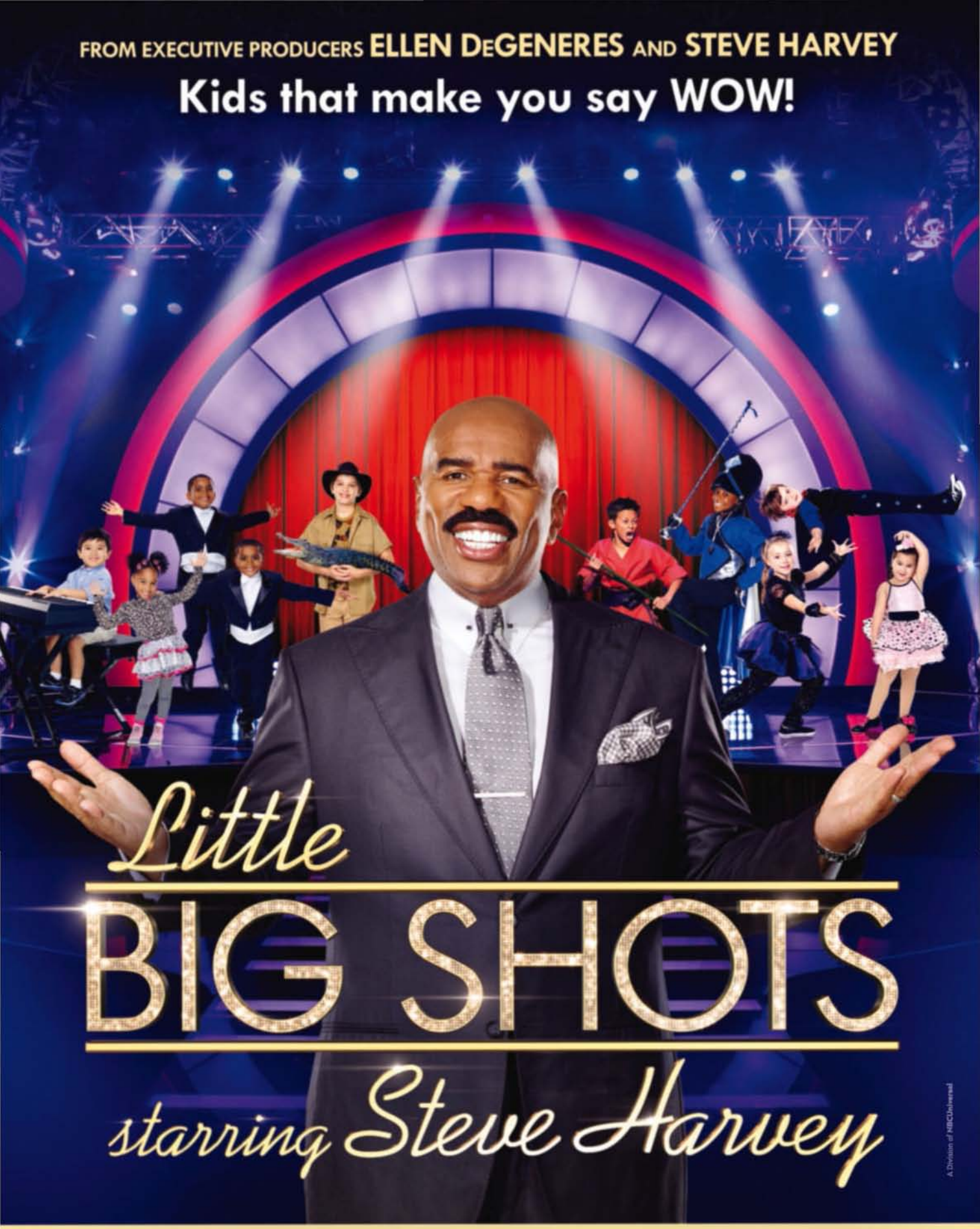

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starring Steve Harvey

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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Michael Kelly, Kevin Spacey, Neve Campbell, and Robin Wright

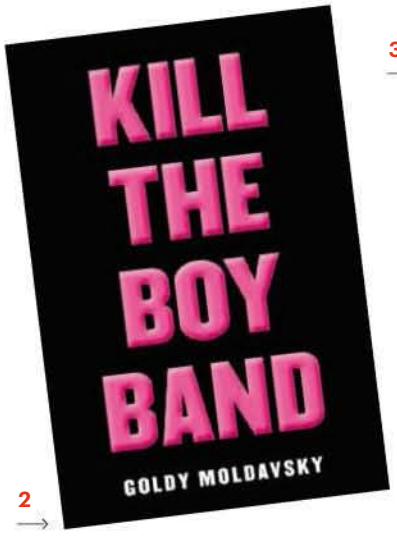
DAVID GIESBRECHT/NETFLIX (3)

1 TV HOUSE OF CARDS

• Forget Frank Underwood (Kevin Spacey): Claire (Robin Wright) is the political thriller's deadliest player this election year. Wright's steely performance—combined with a stacked new cast (Neve Campbell, Ellen Burstyn, Cicely Tyson)—makes this season bingeworthy. *(Netflix)*

ILLUSTRATION BY **JOHN RITTER**

The Must List



2 →

3 →

4 →

5 →

2 BOOKS
KILL THE BOY BAND, by Goldy Moldavsky

• This YA debut is just as fabulously bonkers as its title: When a gang of fangirls kidnaps the lame member of their favorite boy band (every group has one!), things get out of hand quickly.

3 MOVIES
EYE IN THE SKY

• Helen Mirren, Aaron Paul, and the late, great Alan Rickman star as military operatives drawn into a morally ambiguous drone operation in Nairobi in this tense, timely drama made for adult attention spans. *(R)*

4 MUSIC
"WORK FROM HOME," Fifth Harmony

• The group makes a convincing case for skipping your commute with its smooth, playfully sexy new single—the first from its forthcoming second album, *7/27*. It's a deliciously catchy follow-up to last year's smash, "Worth It."

5 GAMES
FAR CRY PRIMAL

• There are lions and tigers and bears and—oh, my!—saber-toothed tigers in this epic adventure set in the Stone Age. You'll tame and control these savage beasts as you climb to the top of the prehistoric food chain. *(Multiplatform)*

EYE IN THE SKY: TRAVIS A. TOPA; FIFTH HARMONY: ALEX TAMARGO/GETTY IMAGES

THE AMERICANS
MAR 16
FX
FEARLESS.
MA
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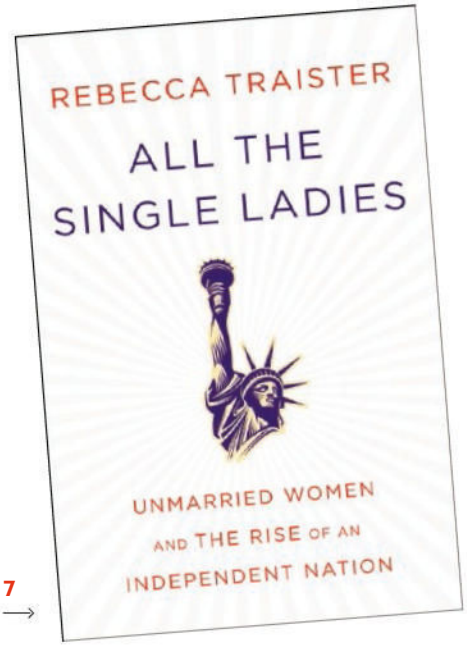

6

TV

HORACE AND PETE

• Louis C.K.'s playlike barroom dramedy offers big laughs, touching emotion, and plenty of A+ work from stars such as Alan Alda, Steve Buscemi, Edie Falco, and Laurie Metcalf. *(louisck.net)*

7

BOOKS

ALL THE SINGLE LADIES, by Rebecca Traister

• Traister is one of the sharpest journalists writing about feminism today, and her look into the link between eras with large numbers of unmarried women and periods of drastic social change is absolutely riveting.

8

MUSIC

FULL CIRCLE, Loretta Lynn

• The First Lady of Country Music returns from a 12-year hiatus and starts her sixth decade (!) of recording by looking back. The set includes revamped oldies and classics, but it's when she turns inward, contemplating mortality, that the collection truly shines.

9

MOVIES

CREATIVE CONTROL

• In a sci-fi tale that's both fantastical and unnervingly familiar, Benjamin Dickinson directs and stars as an ad exec using augmented-reality glasses to conduct a simulated affair with his best friend's girlfriend. *(R)*

10

COMICS

MIRACLEMAN: THE GOLDEN AGE, by Neil Gaiman and Mark Buckingham

• Now that the comic *Miracleman* is back in print after years of legal battles, fans can once again enjoy the tale of normal people living in a world of superheroes.

MIRACLEMAN: THE GOLDEN AGE: MARVEL ENTERTAINMENT; *CREATIVE CONTROL*: MAGNOLIA PICTURES

There is a random feel to the city.

Each night, secrets are revealed.

Promises are broken.

So many ways to live—and die.

That randomness...that is L.A.

My city.

BASED ON THE BEST SELLING
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NEW SEASON 3/11
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NOVELS BY **MICHAEL CONNELLY**

EW
03 11
2016

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When the Dark Knight faces the Man of Steel, they'll be lugging the future of the DC universe on their shoulders. Inside the making of a do-or-die blockbuster.
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The Catch
You'd expect drama on a Shondaland series, but with *The Catch*, plenty of it has happened *before* the ABC show's March 24 debut.
BY LYNETTE RICE

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Pee-wee's Big Holiday
The original man-child is on a quest—to become Joe Manganiello's best friend—in the new Netflix original movie. Here Pee-wee Herman catches up with his leading man.

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Leo finally won, Gaga totally stunned, and Chris Rock absolutely killed. We're your backstage pass to Hollywood's biggest night.
BY NICOLE SPERLING

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ON THE COVERS
Ben Affleck as Batman and Henry Cavill as Superman. Photographs by Clay Enos/Warner Bros. Illustrations by Timothy Goodman & Leah Schmidt.

Lady Gaga on the Oscar red carpet

PHOTOGRAPH BY **ART STREIBER/AMPAS**

Jourdan is wearing New The Rock Nudes Palette.
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FROM THE STUDIO THAT BROUGHT YOU HOUSE
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AFTER THE VOICE

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
I will never tire of Ilana's low key sexual obsession with Abbi on Broad City. It is the best.
@lenadunham

"Flight attendants don't even get a seat on the plane! They walk back and forth, pushing a cart. They're the homeless of the sky!"
—Jessica (Constance Wu), reacting to Emery's (Forrest Wheeler) career-aptitude test results, on *Fresh Off the Boat*

"They're not gonna cancel the Oscars because I quit! And the last thing I need is to lose another job to Kevin Hart, okay?"
—Chris Rock, during his opening monologue, at the Oscars

"So would-be murderers are only free to roam the halls and harass the residents during business hours?"
—Sherlock (Jonny Lee Miller), talking to an administrator at an assisted-living home that employs a security guard only at night, on *Elementary*

"It's not a cult. It's a family. You know, where you wind up, like, five times a day in a group hug. Oh my God, I'm in a cult."
—Stephanie (Jodie Sweetin) on *Fuller House*

"It's awful! And I would tell him that! What are you doing? It has too many colors. His tattoos always have too many colors. They shouldn't be so colorful. They should be, like, cooler."
—Jennifer Lopez, giving her opinion of Ben Affleck's phoenix back tattoo to Andy Cohen, on *Watch What Happens Live*

"I just don't know whether or not to start episode 8 because we were watching it together. And I don't want to move ahead without him. But I want to know what happened to Lady Sybil, you know?"
—Xo (Andrea Navedo), struggling after her breakup with Rogelio (Jaime Camil), on *Jane the Virgin*

"At this point, Donald Trump is America's back mole: It may have seemed harmless a year ago, but now that it's gotten frighteningly bigger, it is no longer wise to ignore it."
—John Oliver on *Last Week Tonight*

DUNHAM: NICHOLAS HUNT/GETTY IMAGES; WU: BOB D'AMICO/ABC; ROCK: XINHUA NEWS AGENCY/GETTY IMAGES; MILLER: MICHAEL PARMELEE/CBS; SWEETIN: JAMES DIMMOCK/NETFLIX; LOPEZ: CHARLES SYKES/BRAVO/NBCU PHOTO BANK VIA GETTY IMAGES; NAVEDO: AARON EPSTEIN/THE CW; OLIVER: ERIC LIEBOWITZ/HBO

THEY'RE BAAACK...
CROWDED
NBC
SPECIAL 1-HOUR PREVIEW MARCH 15 AFTER THE VOICE | SUNDAYS 9:30/8:30c
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News+Notes

FIRST LOOK

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

INSIDE TIM BURTON'S CURIOUS NEW HOUSE

In *Miss Peregrine's Home for Peculiar Children*, the latest fantasy from director Tim Burton, Asa Butterfield plays Jake, a 16-year-old plagued by nightmares following a family tragedy. On the advice of his therapist, the teen embarks on an overseas journey to find the abandoned orphanage where his late grandfather claimed to have once lived. Not only does the place turn out to be real, it also serves as the gateway to an alternate realm where children with strange powers are looked after by a magical guardian (*Penny Dreadful* star Eva Green) and time moves of its own accord.

Due Sept. 30, the movie is based on Ransom Riggs' hit 2011 novel, which was inspired, in part, by otherworldly vintage photographs (like the cover shot of a levitating girl) that the author collected at flea markets and included in the book. Burton said he too found inspiration in those images. "They're quite compelling," Burton tells EW. "They remind me of old horror movies, or dreams."

—*Gina McIntyre*

Eva Green (with Asa Butterfield and Georgia Pemberton) stars as the title character, a shape-shifter known as an ymbryne. She protects her charges (called peculiars) from hungry monsters known as hollows. "She's like a scary Mary Poppins, and she can turn into a bird," Tim Burton says.

FIRST LOOK

Jake (Butterfield) finds an unlikely romance with Emma (Ella Purnell), who, in an earlier life, also had a special bond with Jake's grandfather. "It was nice to shoot on location, to be connected to a place and geography while having people actually floating, as opposed to doing it all digitally," Burton says of the production, which counted Florida, Belgium, and Cornwall county in the south of England among its locales.

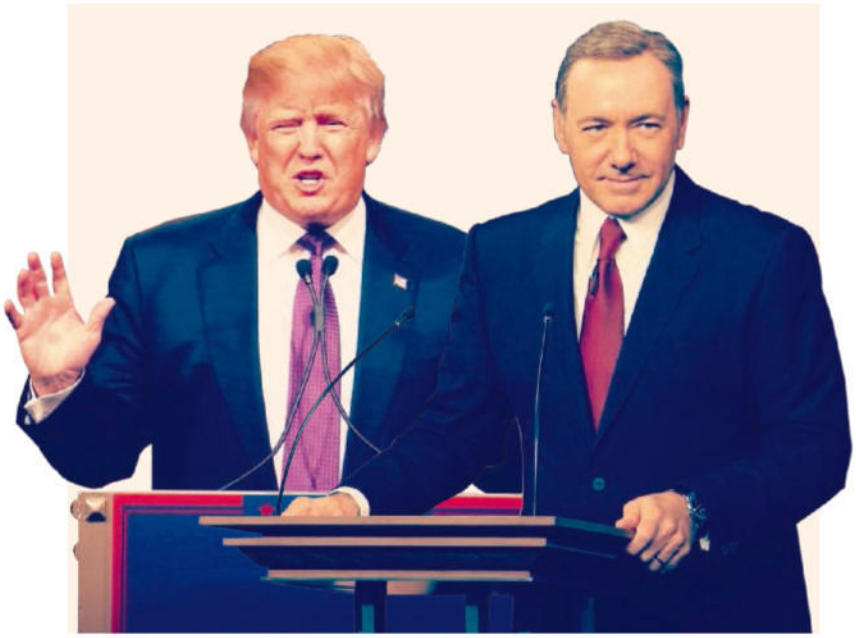
The orphanage's residents include, from left, Olive (Lauren McCrostie), Bronwyn (Pixie Davies), Millard (Cameron King), the twins (Thomas and Joseph Odwell), and Emma. "Weird kids: It's something that I've dealt with and been interested in for a while," says Burton, who previously directed *Alice in Wonderland* and *Charlie and the Chocolate Factory*, among other films with youthful protagonists. "It's a weird family."

Green starred with Johnny Depp in Burton's 2012 film *Dark Shadows*. The director says Green brought the right sort of mystery to Miss Peregrine. "Superhero movies are quite popular these days, but there's something about people who [have unique abilities]," Burton says. "Is it a power [or] is it an affliction?"

The production team traveled to Antwerp to find the orphanage. "[When I saw] the house, I thought, 'Wow, this is an unusual place,'" Burton says. "I'd never seen anything quite like it. In England you find a lot of places that look like estates, but this felt like a home."

(PREVIOUS PAGE) JAY MAIDMENT; (THIS PAGE) *MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN*: JAY MAIDMENT (3); GREEN: LEAH GALLO

TOYOTA
Let's Go Places
WHAT'S NEXT
With available technology like Toyota Safety Sense™ P[1] and Intelligent Clearance Sonar,[2] the 2016 Prius is designed to help keep you safe in an unpredictable world.
toyota.com/prius
THE ALL-NEW
PRIUS
Prototype shown with options. Production model may vary. [1]Drivers should always be responsible for their own safe driving. Please always pay attention to your surroundings and drive safely. Depending on the conditions of roads, vehicles, weather, etc., the system(s) may not work as intended. Please see your *Owner's Manual* for further details. [2]Intelligent Clearance Sonar (ICS) is designed to assist drivers in avoiding potential collisions at speeds of 9 mph or less. Certain vehicle and environmental conditions, including an object's shape and composition, may affect the ability of the ICS to detect it. Always look around outside the vehicle and use mirrors to confirm clearance. See *Owner's Manual* for details. ©2015 Toyota Motor Sales, U.S.A., Inc.



Trump and Underwood: Kindred Spirits?

In October, we pointed out that Donald Trump sounded eerily like *The Simpsons*' Mr. Burns. But now, with ***House of Cards***' March 4 return, we're thinking he might be more in the Frank Underwood mold. Can you tell their sentiments apart?

By Dana Rose Falcone

1 *"I have often found that bleeding hearts have an ironic fear of their own blood."*

2 **"SOME PEOPLE CALL ME LUCKY, BUT I KNOW BETTER."**

3 "Good people don't go into government."

4 "The road to power is paved with hypocrisy and casualties. Never regret."

5 "Democracy is so overrated."

6 "It's always good to do things nice and complicated so that nobody can figure it out."

7 **"PROXIMITY TO POWER DELUDES SOME INTO BELIEVING THEY WIELD IT."**

8 *"Of all the things I hold in high regard, rules are not one of them."*

1 Underwood / **2** Trump / **3** Trump / **4** Underwood / **5** Underwood / **6** Trump / **7** Underwood / **8** Underwood

ARCHIE GETS REAL ON THE CW

Meet the kids who are putting a twist on the iconic Archie gang in EP Greg Berlanti's live-action (and surprisingly dark) pilot *Riverdale*. —*Natalie Abrams*

Archie Andrews
KJ Apa

Newcomer Apa plays the conflicted teen who has to juggle the interest of several girls while balancing his passion for writing and performing music.

Betty Cooper
Lili Reinhart

When the girl next door gets tired of being the perfect person all the time, she turns to her new friend (frenemy alert!) Veronica for life advice.

Veronica Lodge
Camila Mendes

Mendes' Veronica returns to Riverdale from NYC, eager to reinvent herself after a scandal involving her dad. Hmm, wonder if Archie will like her?

Jughead Jones
Cole Sprouse

Girl hater no more! This Juggie, played by the former *Suite Life of Zack & Cody* star, is an emo heartthrob with a philosophical bent.

HOST IN THE MACHINE

The app Waze recently added *London Has Fallen*'s Morgan Freeman as its GPS voice. Here are other celebrity robot vocals we'd like in our lives.

Apple's Siri

VOICE
Sarah Koenig

Siri isn't always helpful. But maybe answers aren't everything. Maybe just asking the question is important. Which is the kind of thing *Serial* host Koenig would surely say.

Duolingo App

VOICE
Christoph Waltz

Wanna get quadrilingual even faster? *Inglourious Basterds*' international whiz can interrogate you in English, French, German, and Italian!

Quizlet App

VOICE
Michelle Pfeiffer

Learn everything from vocabulary to SAT prep. Thanks to the *Dangerous Minds* educator, you can also learn some real lessons about life, man. —*Darren Franich*

TRUMP: JUDY ECKY/WENN.COM; KEVIN SPACEY: DAVID GIESBRECHT/NETFLIX; ARCHIE CHARACTERS: COURTESY OF ARCHIE COMICS (4); MENDES: EVAN WILLIAM SMITH; SPROUSE: LUKE FONTANA; KOENIG: MIKE COPPOLA/GETTY IMAGES FOR PEABODY AWARDS; WALTZ: CHRIS JACKSON/GETTY IMAGES FOR IWC; PFEIFFER: MARC PIASECK/GETTY IMAGES

Tune in to **LA DAILY**, our new EW Radio show that takes a deep dive into pop culture, every weekday at 7 p.m. on SiriusXM 105

(*Clockwise from left*) Freddie Stroma, Kiefer Sutherland, Sarah Shahi, Corey Hawkins, Dermot Mulroney, Sarah Michelle Gellar, Casey Wilson, and Courteney Cox

Pilot Season's Primary Trends

It's like election season for prime time! Dozens of new network shows are jockeying for your vote next fall, and a few clear themes are emerging. Here's how networks plan to make broadcast TV great again. **By James Hibberd**

TIME FOR A CHANGE

Networks must envision a future where every time-travel show is a big hit, because there are three titles planning to tinker with the space-time continuum: ABC's *Time After Time*, which has a young H.G. Wells (**Freddie Stroma**) chasing a fugitive Jack the Ripper (**Josh Bowman**); NBC's *Time*, which stars **Matt Lanter** as a time traveler who battles a master criminal; and at Fox, the comedy *Making History*, which sees three friends, including **Adam Pally**, complicating their lives by tweaking the past.

DYNASTIC NAMES

There are at least a dozen spin-offs and reboots in the works that have gained front-runner status thanks to Fox's home-run revival of *The X-Files*. Among them: NBC's *Taken*, starring *Vikings* menace **Clive Standen**, plus NBC's *Cruel Intentions*, with **Sarah Michelle Gellar** reprising her role from the 1999 film. But some pilots will just use a familiar brand for its recognition factor, like CBS' *Drew*, which stars **Sarah Shahi** as small-town amateur sleuth Nancy Drew—except now she's a New York homicide detective in her 30s. (So, kind of the same?)

BILLIONAIRE SAVIORS

It's the mega-rich to the rescue! CBS' *Bunker Hill* stars **Dermot Mulroney** as a tech titan who launches an innovative new hospital; Fox's comedy *Charity Case* has **Courteney Cox** inheriting her billionaire husband's charity and discovering that changing the world isn't very glamorous (aw, poor thing); and Fox's *A.P.B.* stars **Natalie Martinez** as a cop who works at a troubled police precinct that was purchased by a billionaire—you know, since those are usually for sale at a good price.

FAMILY VALUES

Unsurprisingly, there are nearly two dozen projects about families or couples, including an untitled CBS series order for a **Kevin James** sitcom about a retired cop raising his family; ABC's wedding-themed *Toast*, which stars *Grey's Anatomy*'s **Tessa Ferrer** and is **Shonda Rhimes**' first-ever comedy; plus ABC's small-town sitcom *Hail Mary*, about a mayor played by **Casey Wilson** who fakes a miracle to save her city. (Fun fact: Almost the entire cast of the canceled *Happy Endings* have landed new shows, so it's a happy ending indeed.)

FIGHTING TERRORISM

Several series are pledging to keep America safe, following ABC's successful FBI drama *Quantico*. Fox's pilot *Recon* follows a rookie FBI agent (**Tracy Spiridakos**) living with a suspected terrorist family; *24: Legacy* revives its Counter Terrorist Unit with a new cast led by **Corey Hawkins** and **Miranda Otto**; while Jack Bauer himself, **Kiefer Sutherland**, returns to prime time with ABC's *Designated Survivor* as a low-level Cabinet member who's elevated to president after an attack wipes out the entire line of succession.

STROMA: JASON LAVERIS/FILMMAGIC; SUTHERLAND, MCDERMOTT: ROB KIM/GETTY IMAGES (2); SHAHI: JASON LAVERIS/GETTY IMAGES; HAWKINS: MICHAEL KOVAC/WIREIMAGE; COX: ERNESTO DI STEFANO/WIREIMAGE; WILSON: THEO WARGO/GETTY IMAGES; GELLAR: DANIEL ZUCHNIK/WIREIMAGE

WHEN THE DARK KNIGHT FACES THE MAN OF STEEL IN *BATMAN V SUPERMAN: DAWN OF JUSTICE,*

ILLUSTRATIONS BY TIMOTHY GOODMAN & LEAH SCHMIDT

THEY'LL BE LUGGING THE FUTURE OF THE DC UNIVERSE ON THEIR SHOULDERS. (NO PRESSURE) INSIDE THE MAKING OF A DO-OR-DIE BLOCKBUSTER.

BY ANTHONY BREZNICAN
@BREZNICAN

WHO WOULD WIN IN A FIGHT?

For comic-book fans, it's the ultimate question, and not as easy to answer as it first seems. Sure, Superman is stronger and faster, and he can fly and blast heat rays from his eyes and has bulletproof skin. He's even nicer. But Batman... Batman thinks ahead. He shifts the odds in his favor by waiting, studying. He devises a plan. *Then* he fights. So who would win? The answer is no longer the stuff of geek philosophy. We're about to find out.

In *Batman v Superman: Dawn of Justice* (out March 25), the Dark Knight is angrier than perhaps he's ever been. As the film opens, Metropolis is still rebuilding after the skyscraper-leveling brawl that ended *Man of Steel*, and Batman has been at work as an underground vigilante in nearby Gotham for years. Bruce Wayne (Ben Affleck, rebooting the man beneath the cowl after Christian Bale) is starting to wonder if he ever really saved anyone or if he just made things worse. (A Robin uniform, covered with Joker graffiti, implies the Boy Wonder has been killed in a previous story.) "He's projecting his own sense of failure, his own sense of disillusionment, his own cynicism onto Superman," Affleck says.

Superman too is wrestling with his own inner turmoil. He may be the strongest, but following

CLOCKWISE FROM TOP
Henry Cavill; Gal Gadot (right) as Diana Prince; Ben Affleck; Jesse Eisenberg as Lex Luthor and Amy Adams as Lois Lane; Jeremy Irons as Alfred

on the depiction of him set forth in 2013's *Man of Steel*, he's a neophyte as a hero, trying to figure out how to best use his strengths—and how to avoid making mistakes. "His weakness is that he doesn't want to hurt anyone," says Henry Cavill, reprising the role. "He doesn't want to scare anyone, and in that you can take advantage of him. This is someone who is a complete amateur [as a superhero], and he's facing up against someone who is very well versed in the arts of war."

The rage and anxiety of these two characters is manipulated by Lex Luthor (Jesse Eisenberg), a billionaire sociopath with a God complex of his own who takes joy in bringing the powerful to their knees. Luthor not only orchestrates a mass murder aimed at turning the two heavy hitters against each other but also uses some Kryptonian relics left behind from the *Man of Steel* aftermath to cook up a giant mutant Frankenstein's monster—Doomsday, partially built from the remains of Michael Shannon's General Zod. Beneath the action set pieces is an intricate tale of hidden agendas, psychological turmoil, and theology—plus a lot of punching. Although the new film does focus squarely on the battle between the title heroes, Wonder Woman (Gal Gadot) has a major supporting role. Her alter ego, Diana Prince, runs afoul of Bruce Wayne as they engage in rival missions to steal some of Luthor's most disconcerting secrets.

If that all seems pretty heavy for a superhero blockbuster, it is, and *Dawn of Justice* is hefting more than just a $250 million budget on its muscled shoulders. Most filmmakers have to worry about getting just one crowd-pleasing film onto the screen, but director Zack Snyder and the brain trust at DC and Warner Bros. are laying the groundwork for 10 or more future films, which could amount to billions in box office (see sidebar, page 40).

Facing that kind of pressure, Snyder, who also directed *BvS*' predecessor, *Man of Steel*, has a bizarre attitude about it all. He appears to be having...fun. The *300* and *Watchmen* filmmaker is a key figure in this forthcoming slate of DC movies (referred to by many on the team as the "Snyderverse"). The ones he isn't directing, he's producing, along with his wife and production partner, Deborah Snyder.

A LEAGUE OF THEIR OWN

MEET THE MEMBERS OF THE JUSTICE LEAGUE

SUPERMAN
Henry Cavill
Not being able to save everyone hurts him worse than kryptonite.

BATMAN
Ben Affleck
This Dark Knight has been at it for years and is mistrustful of anyone whose powers exceed his own.

WONDER WOMAN
Gal Gadot
The mighty Amazon princess has faded into legend, but the right fight can bring her back to the front line.

AQUAMAN
Jason Momoa
Not since the Great White has the deep blue had such a fearsome warrior.

THE FLASH
Ezra Miller
The power of speed is just the start of this physics-bending hero's strengths.

CYBORG
Ray Fisher
A hero is born when the young athlete suffers an accident and survives by fusing with robotic limbs.

(PREVIOUS SPREAD) CLAY ENOS; (THIS SPREAD) IRONS, GADOT, AFFLECK: CLAY ENOS (3); CAVILL: MICHAEL STEWART/WIREIMAGE.COM; AFFLECK (SIDEBAR): MJ KIM/HFA2014/GETTY IMAGES; GADOT (SIDEBAR): JEFFREY MAYER/WIREIMAGE.COM; MOMOA: ANDREW TOTH/GETTY IMAGES; MILLER: JOHN PARRA/GETTY IMAGES; FISHER: DIMITRIOS KAMBOURIS/GETTY IMAGES

THE JOY OF LEX

JESSE EISENBERG'S LUTHOR OFFERS A MODERN TAKE ON SUPERMAN'S NEMESIS. WE CHART THE CHARACTER'S EVOLUTION.

ACTION COMICS #23
March 1940

The evil mastermind debuts with a shock of red hair and unleashes mayhem from the safety of his floating city.

SUPERMAN
Gene Hackman, 1978

Hackman's Luthor is a wealthy huckster (with a cool subway bunker) who hides his bald dome beneath bad wigs and seizes control of the White House.

LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN
John Shea, 1993–97

This Lex sees Supes as an obstacle not only to world domination but also to Lois Lane's affections.

SMALLVILLE
Michael Rosenbaum, 2001–08

Not Clark Kent's foe but one of his closest friends. Rosenbaum's Lex is steered astray by a cruel father.

SUPERMAN RETURNS
Kevin Spacey, 2006

Spacey's campy homage to Hackman's Luthor is short-tempered and tries to use stolen Kryptonian crystals to create a new continent.

BATMAN V SUPERMAN: DAWN OF JUSTICE
Jesse Eisenberg, 2016

Eisenberg's jittery billionaire tech mogul seeks revenge for the nerds by destroying the world's biggest heroes.

Today, sitting for an interview in his Burbank office on the Warner Bros. studio lot, just days after putting the finishing touches on *BvS*, he's about to board a London-bound plane to prep *Justice League*. Still, the lean, tattooed 50-year-old seems as buoyant as a birthday boy who has just ripped open a box full of his favorite action figures—and still has lots more to unwrap.

"I pitched it to the studio like, 'Listen, the idea is that Batman exists within the universe of Superman.' And I go, 'Guys, here's the headline: [It's] not just Batman who exists—Wonder Woman, the whole group,'" Zack Snyder says. The Flash. Cyborg. Aquaman. He says the studio's reaction was: "About time." Meaning that when *BvS* opens in theaters, audiences will glimpse a parade of future Justice Leaguers, most of whom turn up in brief cameos, evidence of fellow "metahumans" who could become powerful superfriends—or foes.

Affleck's Batman, though, isn't necessarily pleased to meet them. This is a Batman who has been at it for ages. He's tired, and his default setting is to perceive everyone more powerful than he is as an enemy. "The idea that there are more [superheroes], that's hopeful and also terrifying to him," Affleck says. "Because then they could make humans even more powerless—or they could serve on our side."

Among these new heroes, of course, is Wonder Woman, and she arrives like a literal thunderbolt. Not only can she deal out punishment, but she can also take it. "I love when she's hit by Doomsday, and she turns around and *smiles*, like she hasn't been in a fight like this in a long, long time," says Geoff Johns, chief creative officer at DC Comics and an executive producer of the film slate. "She clearly...she missed it."

Fans have been missing her for, well, ever. Wonder Woman's presence in *BvS* marks not just the expansion of the DC movie universe but also a recognition that the audience for these movies is growing too. It can't be just a boys' club anymore. "I can't get over the fact that she's going to be 75 years old, and this is the first time she's gracing the silver screen," says Deborah Snyder, who's also producing the *Wonder Woman* standalone film. "I think all these things—truth and love and wanting peace and all the things that she represents—is something that we all look up to and would want."

As the mother of a little girl, Gadot says she's especially proud to bring the character to life. "Most of the movies, the men are in charge, the men are the most powerful ones. You've had Superman and Batman and everyone, but Wonder Woman was never there," says the actress, whose daughter is 4—probably too young to see the film now. But someday... "I'm so happy when she grows up she's going to see a female figure she can be inspired by," Gadot says.

The film, too, is laced with dream sequences for both Batman and Superman that hint at dangers to come—including the possible appearance of DC

EISENBERG: CLAY ENOS. COMIC BOOK: DC ENTERTAINMENT. HACKMAN: EVERETT COLLECTION. SHEA: BOB D'AMICO/ABC/GETTY IMAGES. ROSENBAUM: MICHAEL COURTNEY/THE CW. SPACEY: DAVID JAMES

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Cavill and Affleck with director Zack Snyder on set

Cavill, Gadot, and Affleck

ultravillain Darkseid. Ezra Miller's the Flash appears in one such vision, but fans will have to debate whether it was really a dream or maybe the kinetic hero breaking through time-space to deliver a warning. Zack Snyder calls this "a giant Easter egg" that he hopes will spawn plenty of online theories. "We had such a straightforward narrative, I wanted this other layer of the movie to be complicated and bizarre," he says.

DC exists in what is called "the multiverse"—its hit TV shows, such as *Supergirl*, *Gotham*, *Arrow*, and *The Flash*, are entirely separate from the movies, though some allow for crossover with one another. DC's movies have never shared a single cinematic universe, like the one that longtime rival Marvel launched with 2008's *Iron Man*, but there have been previous efforts to bring together certain characters on the big screen. An earlier *Justice League* movie got as far as the casting stage with *Mad Max: Fury Road* filmmaker George Miller before falling apart amid the 2007–08 Writers Guild strike. Even further back, *In the Line of Fire* filmmaker Wolfgang Petersen was set to direct a Batman/Superman movie in 2003, but studio execs at the time decided it was safer to not mingle their heroes.

To pull it off now, they had to do some Batman-level strategizing. "I've made a lot of films, but I've never had to be part of trying to craft this many films that are related," says *BvS* producer Charles Roven. "[Filmmakers] have to decide as part of their decision to join the team, are they happy with what's come before? From the time they join, they're involved in any major decisions."

BvS might sound crowded, but it actually got smaller as time went on—the PG-13 movie's two-hour, 31-minute run time will expand for home video with an R-rated "Ultimate Edition." The longer version will include even more brutal fight scenes, additional hints at future films, and some new characters, including a secret one played by Jena Malone, who was cut from the theatrical release. That illustrates the push and pull of trying to foreshadow so many future stories. Sometimes you throw in too much and need to pull back. "You have to get each individual movie right, and that's been our focus," says Warner Bros. executive Greg Silverman, one of the main architects of the DC slate. "Every movie has to be treated as if it's the only movie—while you're falling in love with how they're all going to connect."

The trick now is connecting with audiences who are primed for the superhero battle of the century. For fans, it's all about the fight. ◆

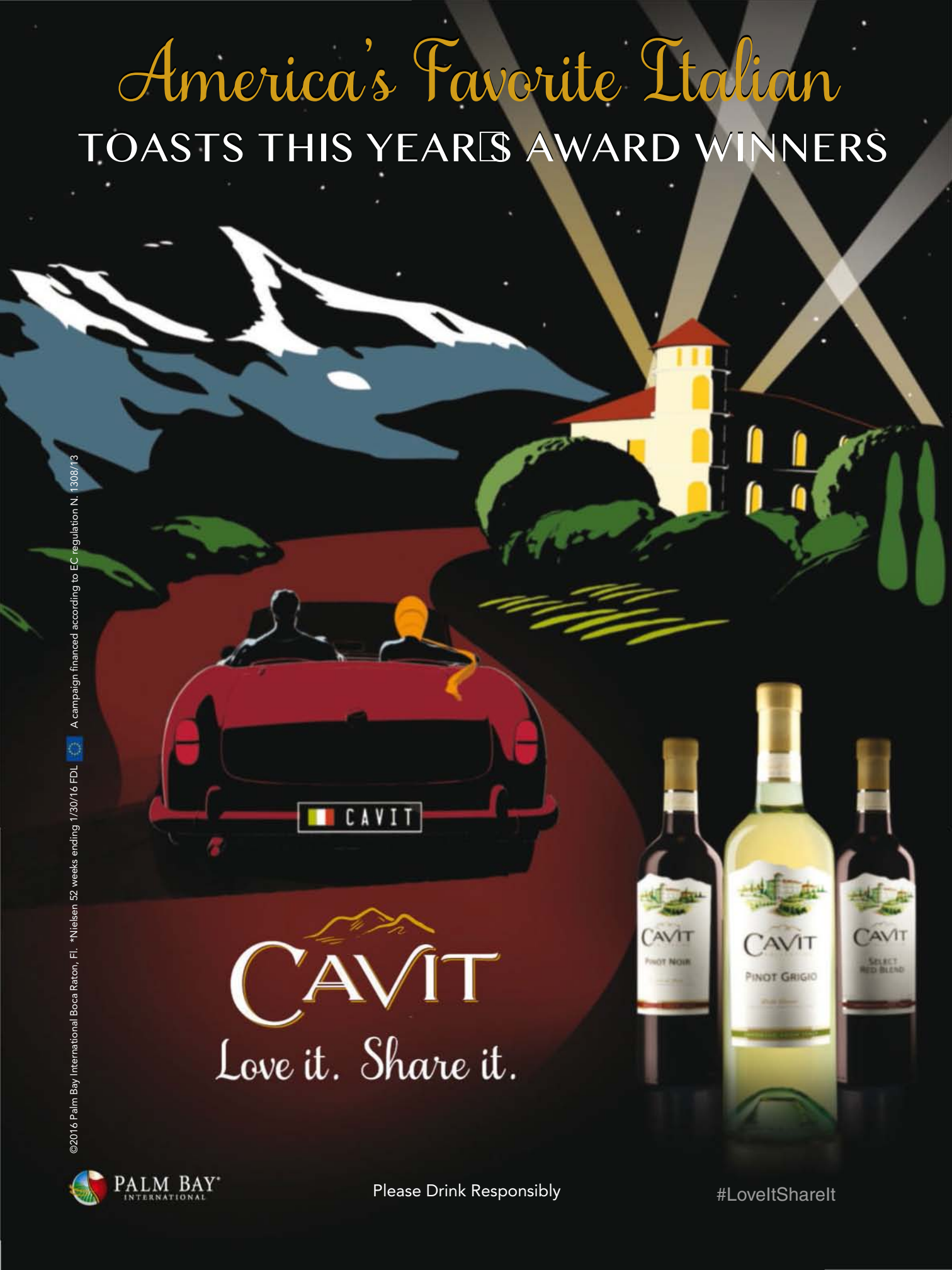
ON SET: CLAY ENOS. ROBBIE: CLAY ENOS/TM & © DC COMICS. JOHNSON: RICHARD SHOTWELL/INVISION/AP IMAGES

THE NEW DC UNIVERSE

10 FILMS ARE ON THE WAY

Aug. 2016	June 2017	Nov. 2017	March 2018	July 2018	April 2019	June 2019	April 2020	June 2020	TBD
SUICIDE SQUAD	WONDER WOMAN	JUSTICE LEAGUE PART ONE	THE FLASH	AQUAMAN	SHAZAM	JUSTICE LEAGUE PART TWO	CYBORG	GREEN LANTERN CORPS	BATMAN REBOOT

FROM LEFT Margot Robbie, Dwayne Johnson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IF SHONDALAND BUILDS IT, WILL THEY COME?

YOU'D EXPECT DRAMA ON A TGIT SERIES, BUT WITH **THE CATCH**, PLENTY OF IT HAS HAPPENED *BEFORE* THE ABC SHOW'S MARCH 24 DEBUT. **By Lynette Rice *@Lynetterice***

IF **THERE'S ONE THING THAT'S SURE** to get advertisers excited, it's ABC announcing it has a new drama in the works from Shonda Rhimes, the producer behind hits like *Scandal* and *Grey's Anatomy*. But with her latest series, *The Catch*, there turned out to be an *inadvertent* catch. The pilot—originally a stylized thriller about a forensic accountant (*The Killing*'s Mireille Enos, 40) who's conned by her fiancé (newcomer Damon Dayoub)—will end up looking a lot different when the show premieres on March 24. "It's hard making a pilot, much less a show," admits Rhimes of the series' redirection. "During the first season of *Grey's*, I hit episode 2 and was in real trouble in a lot of ways."

Rhimes didn't create *The Catch*; it was pitched by best-selling author Kate Atkinson (*Life After Life*), producer Helen Gregory, and former *Hannibal* writer Jennifer Schuur, who was hired to run the series. But after disagreements over its vision, Schuur was replaced by Allan Heinberg, a *Grey's Anatomy* alum who thought *The Catch* should be less of a potboiler and more of a cat-and-mouse type of series. "I needed to make it more of a sexy caper," explains Heinberg. "I didn't know how to tell stories about a forensic accountant."

Heinberg turned heroine Alice Vaughan (Enos) into a private investigator, while Rhimes replaced Dayoub with the popular (and more age-appropriate) Peter Krause, 50, as her con-man fiancé, Benjamin Jones. She also brought in Sonya Walger (*Lost*) to take over for Bethany Joy Lenz (*One Tree Hill*) as Ben's partner-in-major-crimes. After rewrites, *The Catch* is now much more like *Scandal* in its pacing and structure: There will be open-and-shut stories about Alice's private-investigation cases, while Ben will be pulling ongoing cons. But the through-line is Alice's breathless quest to track down the man she loved who took her for everything she had. And just like Kerry Washington, Enos will do it all while looking stunning. (Running in stilettos? Easy.)

"It's so much more modern and hip," Enos says of the series' new iteration. "It's certainly faster than I'm used to on *The Killing*, but this style of show lends itself to that."

As for Krause, who played a devoted dad on *Parenthood* for six seasons, he'll also have to get his sexy on. "After I made the deal, I asked my agent to find out how important it was to have my shirt off," recalls Krause. "He called back 10 minutes later and said, 'It's very important.' I've had to stop having cookies with my coffee."

The stakes are always high for a Shondaland show: Even though it doesn't need to make a quick decision, ABC would love to tell advertisers in May that it's ordered another season of *The Catch*. Regardless of whether it gets a renewal, the experience won't stop Rhimes and producing partner Betsy Beers from continuing to "curate" new shows from their talented pool of writers. (*How to Get Away With Murder* was created and is run by former *Scandal* writer Pete Nowalk.) As with the short-lived *Off the Map* (from *Grey's* writer Jenna Bans), Rhimes can only shrug at the idea that *The Catch* might not catch on.

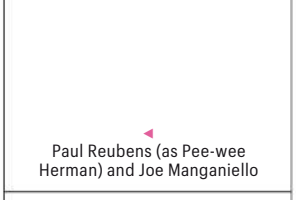
"I've said to Betsy, 'We've proven ourselves to be good at our jobs,'" says Rhimes. "We've earned the right to leap out and do something crazy."

"*Die Hard* in the ladies' room! *Speed* on the toilet!" quips Beers.

"Not that we've done anything crazy," continues Rhimes. "Part of the job is asking, 'Is this going to work? This might be terrible!' But I can't imagine what it would be like if [everything worked]. It would be so boring. I hope to God we fail once in a while." But we say, please don't. ◆

(*Left*) Mireille Enos; (*below*) Enos with Rose Rollins, Jay Hayden, and Elvy Yost

RICHARD CARTWRIGHT/ABC (2)



Paul Reubens (as Pee-wee Herman) and Joe Manganiello

ME & MY JOE

THE ORIGINAL MAN-CHILD IS ON A QUEST—TO BECOME JOE MANGANIELLO'S BEST FRIEND—IN THE NEW NETFLIX ORIGINAL MOVIE **PEE-WEE'S BIG HOLIDAY**. HERE HERMAN CATCHES UP WITH HIS LEADING MAN.

From Arnold Schwarzenegger and Danny DeVito in Twins *to King Kong and Fay Wray, there are plenty of great movies centered on unlikely pairings. Add* Pee-wee's Big Holiday *to the list. In the* ***Judd Apatow****-produced Netflix original (out March 18),* ***Paul Reubens*** *reprises his whimsical prankster character and stars opposite* ***Joe Manganiello****—a butch motorcycling bro—as Pee-wee hits the road for his first-ever vacation. While Manganiello, 39, may seem like unexpected casting, he and Reubens, 63, are real-life pals. So what was it like to get together for* Holiday*? EW eavesdropped on a recent conversation, where Reubens (in character, natch) grills his buddy on the* ***Kardashians****, the election, and scoring a role in the next* ***Magic Mike****.*

JOE MANGANIELLO Hello?

PEE-WEE HERMAN [*Disguising his voice as a smooth Hollywood assistant*] Hi, I have Pee-wee Herman calling for Joe Mang-a-...

JOE *Manganiello.*

PEE-WEE Exactly.

JOE Put him through.

PEE-WEE Put him through what?

JOE The phone.

PEE-WEE Wouldn't that be painful?

JOE Pee-wee, is that you?!

PEE-WEE Joe?

JOE Pee-wee?!

PEE-WEE That's my name, don't wear it out.

JOE Hi! How you been, bud? What you up to?

PEE-WEE Oh, nothing. Just guest-writing for a small magazine publication. You may have heard of it: *Entertainment Weekly*?

JOE Get out! You're writing for EW? That's so cool. What are you writing about?

PEE-WEE Funny you should ask. I'm going to write about you, Joe.

JOE Me?

PEE-WEE If you're cool with it. They told me I could interview anyone I wanted: Barack Obama, Pope Francis, the Weeknd. I chose you.

JOE Aw, thanks, Pee-wee. You already know me pretty well.

PEE-WEE I know! People are always surprised we're best friends. My first question is probably going to be: What do you like the best about me? I struggled with whether it should be that or: What are your top 10 favorite things about me? Which do you think is more penetrating?

JOE Will this interview coincide with the release of our new movie?

PEE-WEE Duh! Otherwise I'd be talking to Pope Francis right now. The movie came out fantastic, Joe! But Joe, that movie barely scratches the surface of who you really are as a man. I want my readers to know, what really makes Joe Manga'nyong'o tick?!

JOE I'm in! When do you want to do this?

PEE-WEE We're doing it right now. I'm recording this conversation. You're on the record.

JOE Wow, Pee-wee. You really are a journalist.

PEE-WEE It takes one to know one, right? First question: 2016. Election year. Which candidate are you getting behind?

JOE Oh, wow. Okay. You went there.

PEE-WEE It's *Entertainment Weekly*, Joe. We're not messing around.

JOE Clearly. Um...I guess I want to say whoever is elected—Democrat, Republican, or Independent—I hope they bring all Americans together to collectively face our struggles and realize our dreams.

PEE-WEE So Trump then.

JOE Pee-wee! That's not what I said. You're twisting my words around.

PEE-WEE Joe, I have to ask you: Are you with Apple or the FBI?

JOE Why are you asking me that?

PEE-WEE Ding! Time's up! Next question, just as important: Who's your favorite Kardashian?

JOE I'm not answering that.

PEE-WEE I'll take that as Rob.

JOE Pee-wee, that's not what I said.

PEE-WEE Then what *are* you saying, Joe? Sorry I hit a nerve with your archenemy, Rob Kardashian. What did he ever do to you? Why do you hate him so much?

JOE Pee-wee, if you're going to be a journalist, you have to tell your readers the truth; paint an accurate portrayal of your subject. If you don't have the truth, you don't have anything, Herman.

PEE-WEE You're right, Mang... Manga...

JOE Manganiello.

PEE-WEE I just wanted to create some clickbait so millions of people would read my story. Our story. And then they'd for sure want to watch the movie on Netflix. Hey, by the way, is there a place for my "Tequila" dance in the next *Magic Mike*?

JOE [*Makes phone-static sounds*] What? The phone connection just got really bad.

PEE-WEE Joe, that's my joke! Great minds think alike! I sure am glad we've become friends, Joe Manganiello!

JOE Hey, you pronounced it right!

PEE-WEE I wrote it out phonetically. The *i* is silent.

JOE So you're not going to print any of that Trump or Kardashian stuff in your EW article, are you? [*Sound of dial tone*]

JOE Hello? Pee-wee? Pee-wee??!! ◆

MARK SELIGER/NETFLIX

Best Actor winner Leonardo DiCaprio is embraced by his *Titanic* costar Kate Winslet on stage at the Dolby Theatre

★ OSCARS 2016 ★

OSCAR NIGHT, SO RIGHT!

LEO FINALLY WON, GAGA TOTALLY STUNNED, AND CHRIS ROCK ABSOLUTELY KILLED. WE'RE YOUR BACKSTAGE PASS TO HOLLYWOOD'S BIGGEST NIGHT.

BY NICOLE SPERLING *@NICSPERLING*

Fresh from her Best Actress win for *Room*, Brie Larson took a few moments backstage to try to absorb it all

MILES TELLER
@Miles_Teller
"I should've never let her break up with me in Spectacular Now! Congrats!!!"

"WE SO NEED A MARTINI!" WITH THE CONFETTI STILL FALLING IN THE DOLBY THEATRE and the final chords of Public Enemy's "Fight the Power" lingering in the background, *Spotlight* director Tom McCarthy and co-writer Josh Singer entered the Governors Ball searching for the one thing that quite a few people in the room wanted: a drink. A drink to celebrate, of course, but also to unclench now that the most intense, controversial, and heated Oscar season in memory was finally over. And it had all ended not with a whimper but with a bang. ¶ From the moment host Chris Rock walked onto the glittering gold-and-black stage and launched into a monologue that hit the #OscarsSoWhite uproar head-on—alluding to rape and lynching in the first three minutes of the telecast—it was clear to everyone in the theater, if not the world, that the 88th Academy Awards were going to be anything but traditional. Rock had tipped his hand on Twitter two days earlier with the vague (and vaguely ominous) "See you Sunday... #blackout #oscars." And he delivered on that promise, firing barbed, race-centric jokes at an on-edge audience every time he took the stage until, about an hour and a half in, he finally gave them a break and passed out some

(PREVIOUS SPREAD) ROBERT HANASHIRO/USA TODAY NETWORK/SIPA; (THIS PAGE) MATT SAYLES/INVISION/AP IMAGES

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"The only thing that would have made her speech better is if she had done it as the AI from #ExMachina"

Alicia Vikander on stage accepting the award for Best Supporting Actress for *The Danish Girl*

The Revenant's Alejandro G. Iñárritu (*center*) is the third director to win back-to-back Oscars. He also won last year for *Birdman*.

The WINNERS

PICTURE
Spotlight *Michael Sugar, Steve Golin, Nicole Rocklin, and Blye Pagon Faust*

DIRECTOR
Alejandro G. Iñárritu *The Revenant*

ACTOR
Leonardo DiCaprio *The Revenant*

ACTRESS
Brie Larson *Room*

SUPPORTING ACTOR
Mark Rylance *Bridge of Spies*

SUPPORTING ACTRESS
Alicia Vikander *The Danish Girl*

ADAPTED SCREENPLAY
The Big Short *Charles Randolph and Adam McKay*

ORIGINAL SCREENPLAY
Spotlight *Josh Singer and Tom McCarthy*

CINEMATOGRAPHY
The Revenant *Emmanuel Lubezki*

FILM EDITING
Mad Max: Fury Road *Margaret Sixel*

PRODUCTION DESIGN
Mad Max: Fury Road *Colin Gibson and Lisa Thompson*

COSTUME DESIGN
Mad Max: Fury Road *Jenny Beavan*

MAKEUP AND HAIRSTYLING
Mad Max: Fury Road *Lesley Vanderwalt, Elka Wardega, and Damian Martin*

SOUND EDITING
Mad Max: Fury Road *Mark Mangini and David White*

SOUND MIXING
Mad Max: Fury Road *Chris Jenkins, Gregg Rudloff, and Ben Osmo*

VISUAL EFFECTS
Ex Machina *Andrew Whitehurst, Paul Norris, Mark Ardington, and Sara Bennett*

ORIGINAL SCORE
The Hateful Eight *Ennio Morricone*

ORIGINAL SONG
"Writing's on the Wall," *Spectre* *Jimmy Napes and Sam Smith*

ANIMATED FEATURE
Inside Out *Pete Docter and Jonas Rivera*

DOCUMENTARY FEATURE
Amy *Asif Kapadia and James Gay-Rees*

ANIMATED SHORT FILM
Bear Story *Gabriel Osorio and Pato Escala*

DOCUMENTARY SHORT
A Girl in the River: The Price of Forgiveness *Sharmeen Obaid-Chinoy*

LIVE ACTION SHORT FILM
Stutterer *Benjamin Cleary and Serena Armitage*

FOREIGN LANGUAGE FILM
Son of Saul *László Nemes (Hungary)*

VIKANDER: PATRICK T. FALLON/*THE NEW YORK TIMES*/REDUX. INARRITU: NOEL WEST/*THE NEW YORK TIMES*/REDUX

Girl Scout cookies. Adding to the tension, the Best Picture race had failed to anoint a clear favorite despite months of critics' and guild awards, leaving the most hardened Oscar pundits hand-wringing over their choices. It didn't help that as the envelopes were opened, even the Sure Things turned out not to be.

In the theater there were audible gasps when Patricia Arquette announced that *Bridge of Spies*' Mark Rylance had won Best Supporting Actor over presumed front-runner Sylvester Stallone for *Creed*. Even the winner himself seemed flummoxed. "I was a little surprised," Rylance said at the Governors Ball, before posing for a slew of photos with his director, Steven Spielberg. "I was told Sylvester was going to win, and I was fine with that."

In one of the evening's most powerful moments, Lady Gaga performed her nominated song, "Til It Happens to You," from the documentary *The Hunting Ground*, surrounded by survivors of sexual violence

KERRY WASHINGTON
@kerrywashington

"These survivors. Wow. Floored by the courage. And beauty. And realness."

After more than an hour of stinging, racially charged jokes, host Chris Rock lightened the mood with his bid to help his daughters sell the most cookies in their Girl Scout troop

And that wasn't the only surprise. As Rock deployed more pointed comedy in video skits featuring Whoopi Goldberg and Tracy Morgan, Alicia Vikander prevailed as Best Supporting Actress for *The Danish Girl* as expected, but *Mad Max: Fury Road* dominated the technical awards early in the evening, scoring six Oscars—more than any other film. Suddenly, the high-octane action film seemed, for a moment, to be revving up for even bigger wins. "I'm really, really happy," director George Miller said, while clutching his wife Margaret Sixel's purse in the Dolby lobby bar after she had won the Best Editing prize. "My boys are going to be so happy. They have the coolest mom ever!"

But the momentum would shift again—toward *The Revenant*. Earlier, the Academy had crowned cinematographer Emmanuel Lubezki with his record third Oscar in a row, and now director Alejandro G. Iñárritu, who had won last year for *Birdman*, became only the third director in history—and the first in 65 years—to win back-to-back awards in that category.

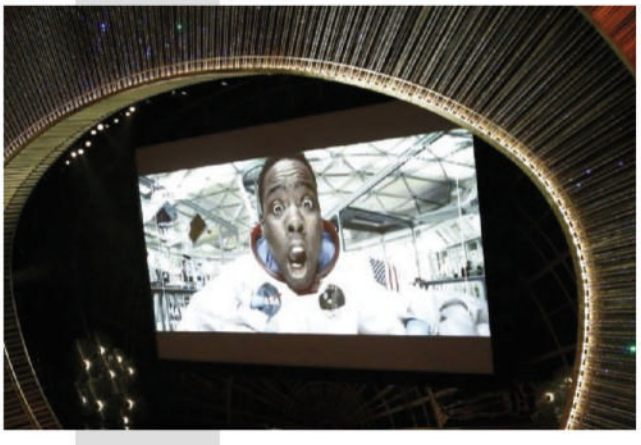
After *Room*'s Brie Larson accepted her trophy for Best Actress, as had been widely predicted, Julianne Moore presented Leonardo DiCaprio with Best Actor, and the crowd erupted into a standing ovation. That adoration continued when DiCaprio glided into the Governors Ball, where he was swarmed by the scrum of admirers. After all those hours in the theater, his top priority was getting food for his mother, pals Tobey Maguire and Benicio Del Toro, and himself. But even that proved near impossible.

GAGA: KEVIN WINTER/GETTY IMAGES; ROCK: AARON POOLE/ZUMAPRESS.COM

Spotlight, which was considered a bit of an underdog for Best Picture, scored the final—and top—prize of the night. Its only other award was the evening's first, for Best Original Screenplay.

ELLEN DEGENERES
@TheEllenShow

"Congratulations, Spotlight! Thank you for daring to shine a light on sex abuse and bringing so much awareness to it."



(*Right*) *Mad Max: Fury Road* director George Miller with his wife, Margaret Sixel, who won for Best Editing. (*Far right*) In a video skit, host Chris Rock satirizes *The Martian*, playing a stranded-on-Mars black astronaut who isn't exactly a priority to the NASA officials back on Earth.

"Sorry, guys, I just want to eat," he said, with a mouthful of pizza, to the crushing sea of faces and camera flashes.

But in the final moments, the 88th Oscars returned to where they began. *Spotlight*, which chronicles *The Boston Globe*'s efforts to uncover the pedophilia scandal within the Catholic Church, had nabbed the first prize of the night, for Original Screenplay, and not a single other. But when Morgan Freeman unsealed the final envelope, the underdog film stepped into a blazing spotlight of its own: Best Picture. Perhaps it seemed apt to Academy voters to award a film about a small band of people who stand up to the power of a cultural monolith, in a year when their own power had fallen under criticism and scrutiny. Perhaps that's reaching too far for meaning, but the film's director Tom McCarthy was shocked and elated all the same. "We were backstage, watching on the monitors, surrounded by our fellow winners," he said. "They announced it, and I definitely screamed louder than my two-and-a-half-year-old daughter, and then it all went fuzzy." He looks down at the glimmering gold in his hands. "Pretty beautiful." ◆

SPOTLIGHT CAST: KEVIN WINTER/GETTY IMAGES; MILLER AND SIXEL: JEFF KRAVITZ/FILMMAGIC.COM; ROCK: PATRICK T. FALLON/*THE NEW YORK TIMES*/REDUX

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★ OSCARS 2016 ★

BURNING QUESTIONS, Extinguished

WHAT WAS THE *MAD MAX* COSTUMER WEARING? WHEN DID SAM SMITH LEARN HE WAS WRONG? WHO INVITED STACEY DASH? WE HAVE ALL THE ANSWERS. **BY MARC SNETIKER**

What car does the winner for Best Documentary Short actually drive?

Presenter Louis C.K. joked that the trophy for Best Doc Short wouldn't go to a Hollywood millionaire, but rather it would be "going home in a Honda Civic"—a theory that turned out to be true. "The Academy Award, once it goes back to Pakistan, will be in a Honda Civic," *A Girl in the River* director Sharmeen Obaid-Chinoy tells EW. "I have a Honda City, which is a smaller version."

Did the Academy sign off on Chris Rock's opening monologue?

Nope. They didn't hear it until we did. Telecast producer David Hill says that "even Chris didn't know what he was going to say until Sunday." In rehearsals, Rock merely marked his jokes—"Blah blah blah, Will Smith, blah blah blah"—which Hill says is normal for the process.

Why was Stacey Dash there?

The appearance of the *Clueless* actress on stage as the Academy's "Director of Minority Outreach"—a fictional job—was an effort to create "a social-media moment," says Hill. (Dash has been outspoken about *not* boycotting the Oscars and is in favor of canceling Black History Month.) But the moment fizzled. "I got no applause, no boos, nothing," Dash explained in an online video. "People were, I think, awestruck, which was a little disappointing, but I did it because I wanted to."

How did Lady Gaga's showstopping performance come together?

It was Lady Gaga's vision to include survivors of sexual assault with her on stage as she sang "Til It Happens to You," her

HONDA MOTOR EUROPE

anthem from *The Hunting Ground*. The doc's producer, Amy Ziering, and her team had just one week to gather 50 men and women (nearly half of whom appeared in the movie) in L.A. to rehearse—with Gaga showing up to surprise everyone on Friday. "She told us we were not just bodies on a stage; we were there as a support system to her," says participant Kirat Sandhu. Vice President Joe Biden, who introduced the song, stuck around for two hours after the show to meet all 50.

Was Adam McKay dissing a specific presidential candidate?

In his speech for Best Adapted Screenplay, *The Big Short* director Adam McKay warned voters against supporting candidates who take money from "weirdo billionaires." Backstage, McKay said he wasn't referencing anyone in particular. "We've seen Bill O'Reilly and Bernie Sanders support this movie—this is a right-left movie," he said. "I really honestly did not mean either side, but like, Google it.... You can see what the candidates have been paid."

When did Sam Smith get fact-checked?

Sam Smith's claim that he was the first openly gay man to win an Oscar didn't last long. The Best Original Song victor got a reality check in the press room when a reporter informed him of his error. "F--- that!" Smith quipped, adding, "Two's my lucky number, so it's all good." Um, no. A number of gay men have Oscars, so he's more like 12th. It *is* true, however, that no openly gay *actor* has ever won an Oscar.

What was the *Mad Max* costumer wearing?

Mad Max: Fury Road costume designer Jenny Beavan made no apologies for her ensemble. "I really don't do frocks, and I absolutely don't do heels," she said backstage. The outfit honored her film. "The scarf was supposed to [represent] an oily rag," she said. Her one flash of glamour? The Swarkovski-crystal skull on her faux leather jacket.

—ADDITIONAL REPORTING BY JESSICA GOODMAN, C. MOLLY SMITH, AND NICOLE SPERLING

AARON POOLE/AMPAS (2)

Sam Smith (with co-writer Jimmy Napes) overstates the significance of his Best Original Song win for *Spectre*

Cate Blanchett presents the Oscar for costume design to *Mad Max: Fury Road*'s Jenny Beavan

WHAT'S NEXT FOR CHRIS ROCK

HE WAS THE HOST WITH THE MOST SUNDAY NIGHT. BUT WILL HE RETURN FOR ANOTHER OSCAR ROUND, OR DOES HE HAVE HIS EYES ON A DIFFERENT PRIZE? **BY SARA VILKOMERSON**

CHRIS ROCK MAY HAVE BEEN OSCAR NIGHT'S BIGGEST WINNER. THE COMEDIAN nimbly accomplished the impossible by keeping the nearly four-hour show from being anything but boring. "He was *fantastic*," Academy of Motion Picture Arts and Sciences president Cheryl Boone Isaacs told EW directly after the show. "I've gotten so many compliments." No small feat considering that many of Rock's zingers were aimed squarely at Hollywood and the Academy itself. "He's Chris, man!" she added. "You've got to let him go. And he did." David Hill, who produced the telecast with Reginald Hudlin, agrees. "It's probably one of the toughest hosting jobs in the world," Hill says. "There are only a handful of people who can do it. Chris was not only funny, he was thoroughly enjoying himself."

So what's Rock to do for a follow-up? The past couple of years have seen him act (*Empire*), direct (HBO's *Amy Schumer: Live at the Apollo*), and do both for 2014's *Top Five*, the hit romantic comedy he also wrote. But his IMDb page lists zero projects in active development—a rarity for any A-lister—and the only word from his camp is that he's still deciding what to do next. Whether he'll try to top himself at next year's Oscars is still up in the air, but one thing is certain: The president of the Academy has his back. "He rocked it!" Boone Isaacs gushed. Sounds like the ball is firmly in Rock's court. —ADDITIONAL REPORTING BY NICOLE SPERLING

WINNERS' NEXT MOVES

LEONARDO DiCAPRIO

The environmental activist is working on a climate-change documentary, and he's said to be eyeing an adaptation of Erik Larson's *The Devil in the White City* as well as *The Crowded Room*, a biopic about Billy Milligan, the first person to use multiple personality disorder as a defense in court.

BRIE LARSON

The actress is currently shooting alongside Tom Hiddleston and Samuel L. Jackson in *Kong: Skull Island*, an origin story about everyone's favorite ape—with a reported $200 million budget—due March 2017. She'll also star in *The Glass Castle*, based on Jeannette Walls' beloved memoir.

MARK RYLANCE

Oscar's most surprising winner reteams with his *Bridge of Spies* director, Steven Spielberg, to star as the titular character in July's *The BFG*, based on the Roald Dahl classic, and then he'll costar with Tom Hardy and Kenneth Brannagh in Christopher Nolan's WWII thriller *Dunkirk*, scheduled for July 2017.

ALICIA VIKANDER

This July the Swedish actress can be seen in *Jason Bourne*, directed by Paul Greengrass and costarring Matt Damon, and in September, she and Michael Fassbender will headline *The Light Between Oceans*, based on the 2012 best-selling novel by M.L. Stedman.

ALEJANDRO G. IÑÁRRITU

After winning back-to-back directing Oscars, Iñárritu wants only one thing: a nap. "You will not hear about me for many years," he told EW at the Governors Ball. "I'm going to have the longest siesta ever." Hmm...we'll believe it when we see it.

ROCK: KEVIN WINTER/GETTY IMAGES; DICAPRIO: DAN MACMEDAN/WIREIMAGE; LARSON: XINHUA/YANG LEI VIA GETTY IMAGES; RYLANCE: INARRITU: STEVE GRANITZ/WIREIMAGE (2); VIKANDER: JEFF VESPA/WIREIMAGE

THE DETAILS MAKE THE STORY

The sport that kept her active

The razor that took her hair

The show that made her a star

The letters that gave her hope

The bandana that covered her head

The family that stood by her side

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RED CARPET INTELLIGENCE

AS PART OF OUR ONGOING CAMPAIGN, *EW* ASKED HOLLYWOOD'S MOST ACCOMPLISHED WOMEN ABOUT MUCH MORE THAN FASHION. UNSURPRISINGLY, THEY HAD PLENTY TO SAY. **BY NINA TERRERO**

BRIE LARSON
IN GUCCI

Backstage after her Best Actress win, the *Room* star reflected on her path to Oscar.
"It took me 20 years to be standing here on this stage, but I wouldn't want it any other way. [I'm] so grateful for all of the hardships that it took to get here."

PHOTOGRAPH BY **ART STREIBER/AMPAS**

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SAOIRSE RONAN
IN CALVIN KLEIN

The two-time Oscar nominee knows exactly what she wants from the roles she chooses. **"I've only ever played characters that are completely separate from myself, with their situation and who they are as people,"** she told EW. **"That's always been really attractive to me."**

ALICIA VIKANDER
IN LOUIS VUITTON

After her Best Supporting Actress win, the star of *The Danish Girl* credited others in her life with the victory. **"Things can be possible, things that I would never ever, ever have believed in,"** she said. **"And that's only because I've had some incredible women supporting me."**

KERRY WASHINGTON
IN VERSACE

At the height of her success (so far), what does the Emmy-nominated *Scandal* star hope for most in her career? **"I don't ever want there to be that one [dream role],"** she told EW. **"I just want the mountain to keep being climbed and for the levels to keep being raised."**

Beyond Beautiful

RONAN, WASHINGTON: STEVE GRANITZ/WIREIMAGE.COM (2); VIKANDER: C FLANIGAN/FILMMAGIC.COM

FEELING
Beautiful

5 FEMALE ROLES WE WANT TO SEE CAST IN HOLLYWOOD

It's no secret we need more women in leading roles. Strong female characters have the power to influence, inspire confidence and prove that feeling beautiful goes beyond bombshell looks.

1. THE CEO

Let's ditch the caricature. She's not a conniving and lonely ice queen. She's our mentor, and she's at the top of her game because she inspires respect, not terror. She's multifaceted, capable and efficient—at the office and at home. Our silver-screen chief commanding officer encourages us to reach the top of our fields.

2. THE HERO

She saves us from danger without relying on her male co-star and demonstrates her brilliance, intuition, and super powers like the triple threat we aspire to be.

3. THE CHOSEN INDEPENDENT

Real talk, Hollywood: Put the trope of the miserable, childless spinster to rest. We're most motivated by the legions of happy women of all ages who pursue their passions, careers, and travels with tenacity and no strings attached.

4. THE UNDERDOG ON THE RISE

Show us a striver in a story about something other than her underdog status—because she's already risen above it. We feel confident knowing that her race, gender identity or sexual orientation has nada to do with the fact that she's an activist, inventor or leader.

5. THE PRESIDENT

We've seen her on screen before, and, in an election year, she's an inspiring reminder of a real historical possibility. Another first we'd celebrate? The powerful duo of a female POTUS and female VP. We vote yes to politics powered by women.

WHAT'S IN HER DRESSING ROOM?

Beauty is personal, from the star who pairs sassy smackdowns with lipstick to the superhero who hates it when her hair gets in the way.

On screen and off, she goes matte to the max with lush and long-lasting L'Oréal Paris Infallible Pro-Matte Gloss in Aphrodite Kiss.

For a finishing touch, she spritzes TRESemmé Beauty-Full Volume Flexible Finish Hairspray.

Best accessory for debuting a comedy show or action flick? Long lashes by NEW Revlon Ultimate All-in-One Mascara.

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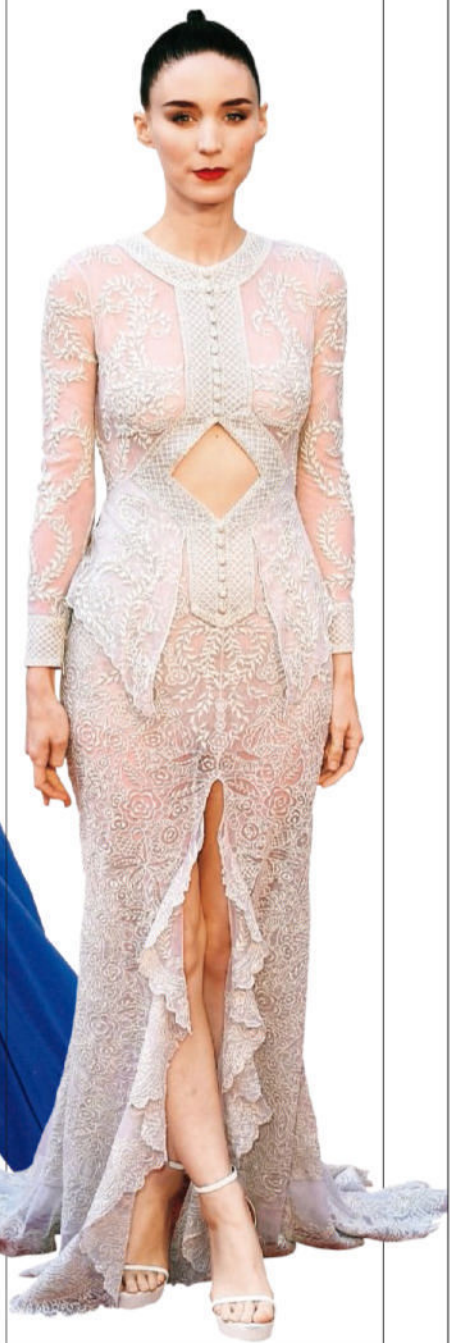
MINDY KALING
IN ELIZABETH KENNEDY

The voice of Disgust in Pixar's Oscar-winning *Inside Out* was all joy as she spoke to EW on the red carpet about her personal approach to forging a successful career. **"I have never been someone who has been cast in things. I've always had to create my own opportunities."**

ROONEY MARA
IN GIVENCHY HAUTE COUTURE

Before taking her seat, the Best Supporting Actress nominee shared advice she wished she'd received at the start of her career. **"It's okay to have a voice and a point of view and to say no to things. You don't have to always be the polite, sweet, grateful girl. You can have an opinion as a woman."**

Beyond Beautiful



KALING: GEORGE PIMENTEL/WIREIMAGE.COM; MARA: STEVE GRANITZ/WIREIMAGE.COM

WITH REPORTING BY ROBYN ROSS, C. MOLLY SMITH, AND MARC SNETIKER

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★ OSCARS 2016 ★

The MORNING AFTER

PHOTOGRAPH BY **ART STREIBER**

MARK RYLANCE

Bridge of Spies star Mark Rylance may now be an Oscar winner, but for most of his career he's preferred to work on stage, not screen. "I love *going* to films more than being in them," he says. Still, after Steven Spielberg saw him on Broadway in *Twelfth Night*, the director offered him the role of Cold War spy Rudolf Abel, and the actor, 56, reconsidered his self-imposed moratorium on movie roles. "I would work with Steven no matter what medium he did," Rylance says. That decision earned him Best Supporting Actor, and while the three-time Tony winner is no stranger to awards shows, he couldn't help but get emotional backstage. "It reminds you of all the times as a kid in Wisconsin, watching this ceremony," he says. "To be part of this is astounding."

—DEVAN COGGAN, WITH REPORTING BY MARY GREEN

Photographed on Feb. 29, 2016, at the Beverly Wilshire, a Four Seasons Hotel

An Epic Behind-the-Scenes Guide to the Galaxy's Favorite Saga

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Movies

REEL NEWS

Crouching Tiger, Hidden Movie Netflix's *Crouching Tiger* sequel debuted on no more than 12 IMAX screens nationwide.

It's Not *Clover* Yet J.J. Abrams teased that he'd like to shoot a third *Cloverfield* movie after *10 Cloverfield Lane*.

EDITED BY **STEPHAN LEE** @stephanmlee

▲ Tina Fey

Whiskey Tango Foxtrot

STARRING	DIRECTED BY
Tina Fey, Margot Robbie, Martin Freeman, Alfred Molina, Christopher Abbott	Glenn Ficarra and John Requa

RATING	LENGTH	REVIEW BY
R	1 hr., 51 mins.	Leah Greenblatt @*Leahbats*

"WAR ZONE ROM-COM" IS ONE OF THOSE MOVIE concepts that, like "incest Western" or "Holocaust farce," sounds like an idea maybe better left untapped. And *Whiskey Tango Foxtrot* doesn't make an easy case for itself off the top; both the rom and the com fumble to connect, and the chaos-racked country it's set in feels uncomfortably like set dressing for yet another white-lady voyage of self-discovery. (The cultural-sensitivity angle is also more than a little problematic, but more on that later.) Still, the script, based on journalist Kim Barker's acclaimed 2011 memoir *The Taliban Shuffle: Strange Days in Afghanistan and Pakistan*, has some great source material, and it eventually starts to settle into a more natural groove.

Tina Fey stars as the nominally name-changed Kim Baker, a fortysomething New Yorker living a life of, if not quiet desperation, at least chronic dullness: Her TV newswriting job is uninspiring, her boyfriend (Josh Charles) is "mildly depressive," and the only living things she's responsible for besides herself are a sad set of houseplants. So when her network bosses call for warm bodies on the ground in the Middle East, she decides to cash it all in and take an open-ended correspondent post in Kabul. Arriving in 2003 with no real training and even less knowledge of local customs, she finds herself tossed directly into the deep

FRANK MASI

end—embedding with a flinty general (Billy Bob Thornton), following leads down dark alleys and dusty back roads, and learning to be an on-air reporter as she goes. She also falls in quickly with the city's expat community: a motley crew who treat their coed lodgings like a sort of mercenary summer camp with booze (there's a lot of whiskey in this *Whiskey Tango*), promiscuity, and seemingly nightly dance parties. Kim still has the depressive boyfriend back home, but as Australian adrenaline junkie/blond goddess Tanya (Margot Robbie) helpfully informs her, "In New York, you're like a six, seven? Here, you're a *nine*—borderline 10." (That, of course, makes Tanya approximately a 15.) Soon more than a few suitors begin to circle, including a rakish Scottish photographer named Iain (Martin Freeman, who somehow makes even dolphin-sex jokes sound charming).

Fey leans hard—too hard, early on—on Kim's cluelessness and her own wry, self-aware Fey-ness; she's essentially a braver Liz Lemon in a flak jacket, minus the eyeglasses and the songs about cheese (see sidebar). And it's more than a little disappointing that two major Afghan supporting roles are filled by obviously non-Afghan actors: Kim's local translator (played by *Girls*' Christopher Abbott) and a government minister (a mugging Alfred Molina). Maybe codirectors Glenn Ficarra and John Requa (*Focus*; *Crazy, Stupid, Love*) just thought they had the best guys for the job, or maybe they both had an Internet blackout during the whole Emma Stone *Aloha* thing; either way, it feels like a misguided choice at best. What work better in the movie are mostly smaller moments: the jokes that land, the rapport between the reporters, and all the weirdly ordinary ways people manage to find a new normal, even in the most WTF circumstances. **B–**

THIS FILM CONTAINS THE FOLLOWING:

- IB — IMPROVISED BURKAS
- GN — GIRLS' NIGHT
- PB — PEE BREAKS
- OM — *OPRAH* MAGAZINE

TINA FEY'S LIZ LEMON LEVELS

We rank Fey's movie roles by how much they remind us of her *30 Rock* creation. **By Stephan Lee**

MS. NORBURY, *MEAN GIRLS* (2004)
Like Liz, Ms. Norbury has to work with hormonal idiots.

KATE, *BABY MAMA* (2008)
A careerist with a wacky blond friend wants a baby. Sound familiar?

WENDY, *THIS IS WHERE I LEAVE YOU* (2014)
Liz would *never* rock a middle part.

KATE, *SISTERS* (2015)
Kate just wants to party. Liz just wants her night cheese.

KIM, *WHISKEY TANGO FOXTROT* (2016)
Kim is calmer under pressure—and gunfire.

KEY
=NO CITRUS NOTES
=TOTALLY LEMONY

HAPPY ANNIVERSARY!

Fargo's Wood Chipper Turns 20

30 ROCK: ALI GOLDSTEIN/NBC; *MEAN GIRLS*: PARAMOUNT/EVERETT COLLECTION; *THIS IS WHERE I LEAVE YOU*: JESSICA MIGLIO; *WHISKEY TANGO FOXTROT*: FRANK MASI; *FARGO*: GRAMERCY PICTURES/EVERETT COLLECTION (2); *EYE IN THE SKY*: KEITH BERNSTEIN (2)

Two decades after the release of the Coen brothers' classic, the snowbanks of our memory are still splattered with Steve Buscemi's body parts. Here's the story behind the iconic chunk-blowing moment. **By Kevin P. Sullivan**

◀ (*Left*) Peter Stormare; (*below*) Frances McDormand

After searching two states for fugitives Carl Showalter (Steve Buscemi) and Gaear Grimsrud (Peter Stormare), police chief Marge Gunderson (Frances McDormand) comes across a grisly, unforgettable sight: Grimsrud feeding his accomplice into a wood chipper. Twenty years later, ***Peter Stormare****, production designer* ***Rick Heinrichs****, and cinematographer* ***Roger Deakins*** *recall how the bloody scene came together.*

When *Fargo* first went into production, not everyone involved expected it to become as influential as it did.

ROGER DEAKINS It was quite a low-budget film, *Fargo*. After [*The Hudsucker Proxy*], the Coen brothers said, "We're going to do this little low-budget film in Minnesota."
RICK HEINRICHS My wife tells me I was laughing out loud as I first read the script for *Fargo*, though her own reaction was one more of appalled horror.

Like everything Joel and Ethan Coen put into their frame, the chipper needed to be perfect.

HEINRICHS Joel and Ethan wanted the machine to feel both utilitarian and familiar. We researched various wood chippers based on what size would frame up well for Peter Stormare. We had to hide the brand name because, after all, what company would give permission to have their potentially deadly yard implement put to apparent deadly use? There was a chipper brand called the Wood Chuck on the market, so I called ours the Eager Beaver, painted it caution yellow, and put logos and hazard stickers all over it.
DEAKINS The wood chipper was worked out well in advance. Once the chipper started, [the blood] would be everywhere. You couldn't do take 2.

Despite testing perfectly the day before, there were technical difficulties on the day of the shoot.

PETER STORMARE The brothers said, "Let's test the machine once, so that we know it really works and something comes spurting out." It was supposed to be, like, spaghetti and meat sauce and some red coloring.
DEAKINS [The wood chipper] was misbehaving. There's something about mechanics and film sets. They always break down.
STORMARE They tried again and again. Nothing happened. Instead of starting to scream, the brothers said, "You better have it working tomorrow. We can shoot something else today, but tomorrow, it better be working." We came back the next day, and it worked.
DEAKINS We were playing with the foot sticking out of the wood chipper and the way it bobbled.... It was kind of gross shooting it, frankly.
STORMARE Buscemi was not in the wood chipper, as many people think. It was a prop leg, a prosthetic. They asked me to push the leg down with my hand. I remember this vividly because I'm a country boy. I said, "I can't push it down with my hand, unless I'm a moron." So I took a piece of firewood. It was a single take, and the machine worked perfectly.

Since then, the scene has become a noir classic, capturing *Fargo*'s unique mix of shocking violence and twisted humor.

STORMARE It is a crazy little scene. We all debated: *Is this really good?*
HEINRICHS Enough film talk—I just want to laugh again at Carl's socked foot hopping up and down inside the maw of the chipper feeder!

ALSO PLAYING

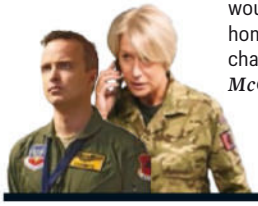
Creative Control
R, 1 HR., 37 MINS.

The idea that the very technology that connects us has also alienated us isn't a new one. But it gets a clever new spin in this black-and-white indie head-trip about a Brooklyn ad exec who gets sucked down an artificial-reality rabbit hole of hedonism and anxiety. If you're busy checking your iPhone when it's over, you've missed the point. **B+** —*Chris Nashawaty* L

Eye in the Sky
R, 1 HR., 42 MINS.

What is one life worth, at the potential cost of uncountable others? Helen Mirren stars as a British colonel whose covert "capture" mission escalates to an exponentially messier "kill" when her terrorist targets strap on suicide vests. The threat of an international incident—a little Kenyan girl is almost certainly in the blast radius—invokes a chain of political grandstanding and second-guessing, which Oscar-winning director Gavin Hood (*Tsotsi*) plays out with artful, measured intensity. Aaron Paul has key scenes as the drone pilot who actually has to pull the trigger, but it's the late Alan Rickman, as Mirren's superior, who steals the film. **A–** —*Leah Greenblatt* L

▶ Aaron Paul and Helen Mirren in *Eye in the Sky*



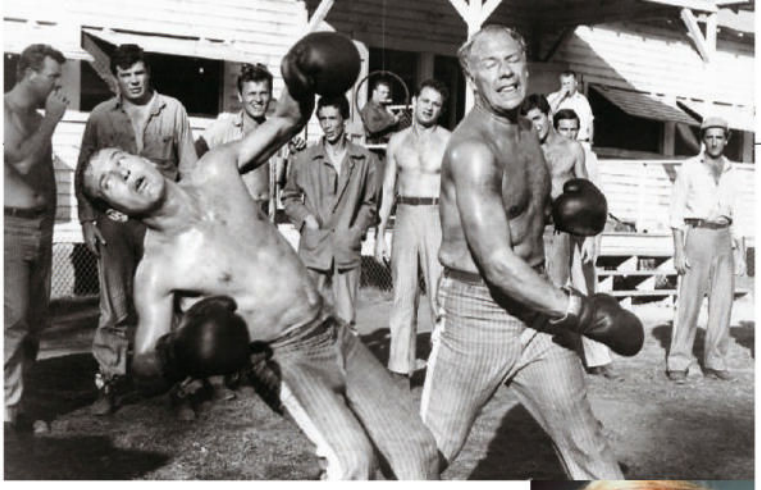
Hello, My Name Is Doris
R, 1 HR., 30 MINS.

Hello, My Name Is Doris is a departure for both star Sally Field and director-writer Michael Showalter, who's best known for raunchy, spoofy comedies like *Wet Hot American Summer*. The pair meet in the middle to create a touching story about a sixtysomething hoarder (Field) falling for her much younger co-worker (Max Greenfield) that's packed with sight gags and cringey moments. Field proves more than capable of delivering Showalter-level goofiness while giving the film its heart. **B+** —*Dylan Kickham* L

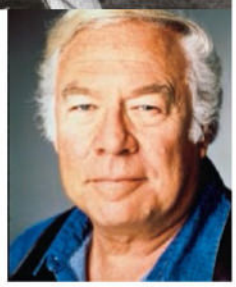
The Wave
R, 1 HR., 44 MINS.

Norway's highest-grossing movie last year, *The Wave* is a disaster flick about a rock slide-turned-tsunami that obliterates a resort village while bringing a family of four closer together. The visual effects are excellent, but director Roar Uthaug, who's been tapped to reboot the *Tomb Raider* franchise, splashes in the clichés of big, dumb American action movies. Take away the subtitles and replace the Norwegian actors with Natasha Henstridge and Ian Ziering, and *The Wave* would be right at home on the Syfy channel. **C** —*Joe McGovern* L I V

KEY L = LIMITED RELEASE I = ITUNES V = VOD



(*Left*) Kennedy in *Cool Hand Luke*; (*below*) on *Dallas*



IN MEMORIAM

1925–2016

GEORGE KENNEDY

On Feb. 28, the very day that a new class of Oscar winners was anointed, one of the Academy's most beloved past honorees, the gruff but self-effacing character actor George Kennedy, passed away of heart-related natural causes in Middleton, Idaho. He was 91. Blond and built like a bulldozer, the New York City native was typecast in the early part of his career as cowboys, GIs, and rough-and-tumble heavies. His breakout came in 1967's chain-gang drama *Cool Hand Luke*, where his blustery character, Dragline, tormented Paul Newman's rebel-convict antihero before eventually rallying to his cause. It earned him a Best Supporting Actor statuette. Throughout the '70s and into the '80s, Kennedy became a staple of the era's big-budget disaster movies such as 1974's *Earthquake* and the *Airport* films. He rarely got top-of-the-marquee billing (or the girl, for that matter), but he lent each of his roles (*The Dirty Dozen*, *Thunderbolt and Lightfoot*, the TV series *Dallas*) a live-wire, bare-knuckle intensity and an unexpectedly tender sort of grace. In his later years, Kennedy surprised audiences by playing the deadpan police-detective partner of Leslie Nielsen in the *Naked Gun* movies. Ever humble, the actor delighted in keeping fans guessing about which George Kennedy would turn up next.

—*Chris Nashawaty*

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	THE WITCH	75	83	89	**82**
B–	THE MERMAID	67	76	100	**81**
B	DEADPOOL	85	65	83	**78**
B	EDDIE THE EAGLE	75	53	70	**66**
B–	▲ CROUCHING TIGER, HIDDEN DRAGON: SWORD...	70	43	82	**65**
B	RACE	69	56	59	**61**
B–	RISEN	71	51	57	**60**
C–	TRIPLE 9	67	53	56	**59**
B	HOW TO BE SINGLE	63	51	48	**54**
D	GODS OF EGYPT	57	26	10	**31**

Zootopia

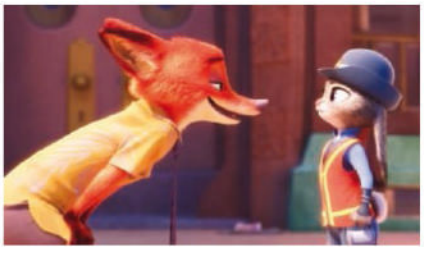
STARRING Ginnifer Goodwin, Jason Bateman, Idris Elba, J.K. Simmons, Shakira

DIRECTED BY Byron Howard and Rich Moore

RATING PG | **LENGTH** 1 hr., 48 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

IF YOU'RE THE KIND OF MOVIE-goer who approaches animated kiddie films searching for deep sociopolitical metaphors, Disney's *Zootopia* will provide plenty of food for thought regarding prejudice and tolerance. If, on the other hand, it's just some zany slapstick, zippy one-liners, and mild chuckles you're after, you'll walk out a much happier bunny. Written with caffeinated verve by Jared Bush and Phil Johnston, the 'toon is set in a modern animal-kingdom metropolis where predators like lions and tigers and bears live in harmony with their erstwhile prey like our rabbit heroine, Judy, a bundle of ambitious cottontailed energy (voiced by Ginnifer Goodwin) who leaves her family's rural carrot farm to pursue a career as a big-city police officer. Determined to prove herself in the eyes of her skeptical superior (Idris Elba's water-buffalo police chief), Judy sets out to solve a rash of missing-animals cases with the reluctant help of a sly, flimflamming fox (Jason Bateman). *Zootopia* delivers the genre's requisite barrage of quick-hit puns and pop culture riffs (a rat mobster modeled on Don Corleone), but the funniest moment comes when Judy goes to the Department of Motor Vehicles to run a license plate and gets her patience tested by a sleepy, slow-as-molasses sloth slumped behind the desk (Raymond S. Persi). *Zootopia*'s message of tolerance is a noble one. But it's loopy moments like that that give this modest film its magic. **B**



MORE ON EW.COM For our reviews of *London Has Fallen* (March 4), *The Brothers Grimsby* (March 11), and more, go to EW.com

COOL HAND LUKE: WARNER BROTHERS/SEVEN/PHOTOFEST; KENNEDY: CBS/PHOTOFEST; CROUCHING TIGER, HIDDEN DRAGON: SWORD OF DESTINY: RICO TORRES/NETFLIX; ZOOTOPIA: © DISNEY

EXCLUSIVE FIRST LOOK

(*Clockwise from top left*) RJ Cyler, Naomi Scott, Ludi Lin, Dacre Montgomery, and Becky G

THE NEW *POWER RANGERS*

It's morphin' time...again! Five new teens are teleporting to the big screen for the upcoming update of the hit '90s kids' show. **By Kevin P. Sullivan**

After *Jurassic World*, *The X-Files*, and *Fuller House*, the total reboot of '90s pop culture wouldn't be complete without *Mighty Morphin Power Rangers*. A new crop of alien-fighting teens recently started production on their comeback (March 2017), and EW has your first look.

Pop star Becky G, RJ Cyler (*Me and Earl and the Dying Girl*), Naomi Scott, Ludi Lin, and Dacre Montgomery step into the color-coded costumes as Trini, Billy, Kimberly, Zack, and Jason, respectively. This time, they're disenfranchised youths who aren't friends at the start of the film. "Not only was the original show diverse, but it meant so much to so many people all around the world," says director Dean Israelite. "We switch all of the races, but we made sure that the essence of these characters are who they were in the original."

With the help of some new superpowers and redesigned suits, the teens will battle the evil Rita Repulsa, played by Elizabeth Banks, who, according to Israelite, "embraced the insanity and deliciousness" of the character. "Is she totally calculated? Does she know what she's doing? Elizabeth can toe that line really well."

THE ORIGINAL FIVE

The 1993 Japanese import spawned spin-offs and a massive merch industry

POWER RANGERS: KIMBERLEY FRENCH; *MIGHTY MORPHIN POWER RANGERS*: EVERETT COLLECTION

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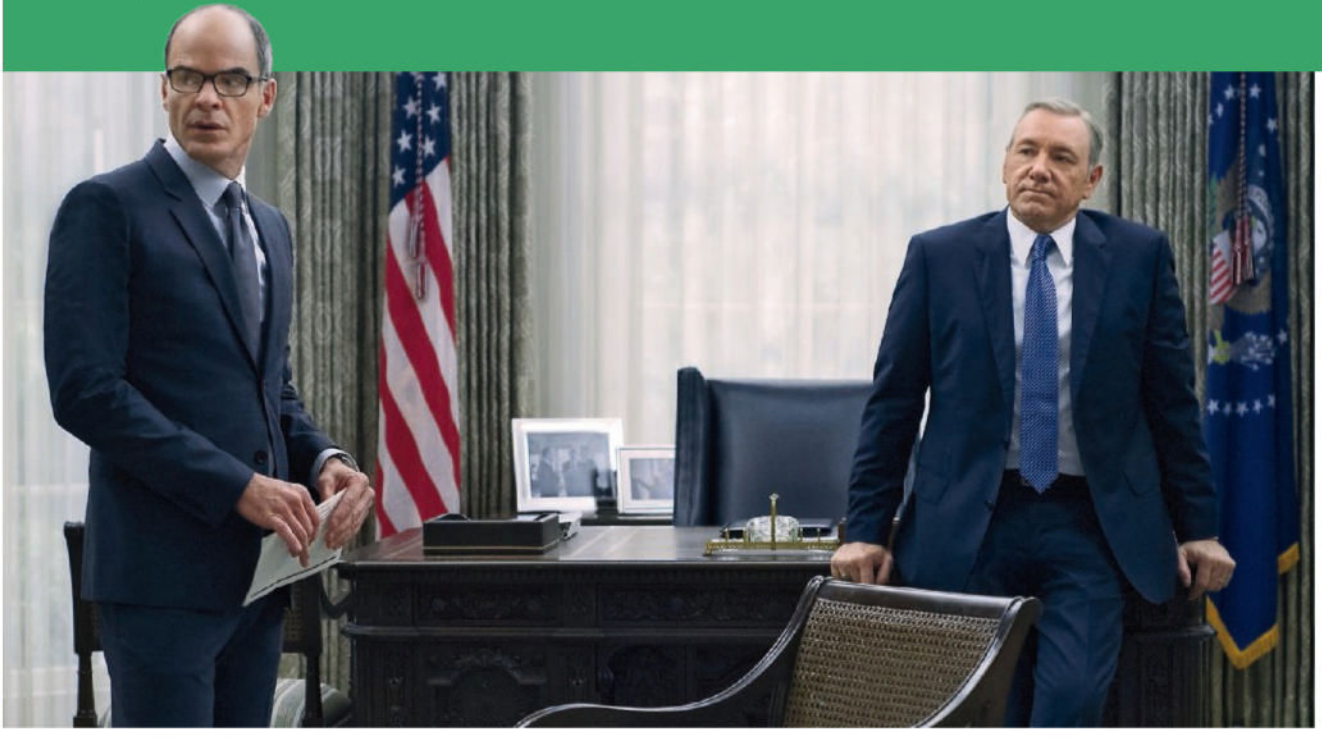
TV

EDITED BY **AMY WILKINSON** @amymwilk



▲ Michael Kelly and Kevin Spacey

House of Cards

DATE	TIME	NETWORK	REVIEW BY
Premieres March 4	Streaming	Netflix	Jeff Jensen @*EWDocJensen*

WE WATCH OUR SCREENS AND WE SEE A TRANSPARENTLY craven and amoral hustler make a mockery of the political system, and we are as enthralled as we are dumbfounded. Why would anyone vote for this terrible man? I'm talking about Frank Underwood, of course, the spectacularly hollow wretch at the center of *House of Cards*, and the chilling pleasure of watching him on the stump in the show's engrossing if preposterous (or is it?) fourth season. The cutthroat wheeler-dealer who lied, cheated, and murdered his way into the Oval Office finds himself in the fight of his life as he tries to keep his ill-gotten gains by actually winning an election. The odds are against him. But 'tis the season for improbable things.

Which makes *House of Cards* a fitting if imperfect comment on our now. We find Frank as we find ourselves, flailing through a topsy-turvy primary season. The public hates him for soaring gas prices. A righteous opponent (Elizabeth Marvel) is slagging his rotten character and scoring points. Everything about Frank—his establishment rep, his white-male privilege, his Dixie heritage—is a liability, and even more so as the scandals come. Old skeletons and older ghosts come back to haunt him—the show's history works marvelously to its advantage this season—and by episode 4, Frank's worst sins are finally exposed and put before the electorate for judgment. His arc feels like the final leg of an antihero's journey, especially as things turn downright apocalyptic, though it surely isn't: Netflix has already renewed the series for another year.

DAVID GIESBRECHT/NETFLIX

LOGLINES

Ariana Grande to Be a *Dangerous Woman* on *SNL*

The singer will host and perform in the March 12 ep.

***Bones* Going to the TV Graveyard** The long-running Fox procedural will end after a truncated 12th season.

Kevin Spacey, that wicked walking wink, remains a hoot as Frank. But more than ever, it's the First Lady—and Robin Wright—who rules the term. Her story resonates with issues of gender, race, and power, bringing in a trio of actresses who give *House of Cards* a jolt. Last seen leaving Frank, Claire sets up in a different white house, the family homestead in Texas occupied by her ailing mother (Ellen Burstyn). Aided by a savvy political operative (Neve Campbell), she tries to launch a new life and political career by usurping the domain of a black congresswoman (Cicely Tyson). An ironic civil war ensues between Claire in the South and Frank in the North, creating complications and opportunities for those in the crossfire. Watching Frank use and abuse his authority to corral his wife—and watching her retaliate with exquisitely executed betrayals—makes for outrageous, sometimes overwrought, but consistently satisfying melodrama.

In a gutsy move, Wright doubles down on Claire's iciness and scores. She transfixes with her smoldering polar gaze, her Popsicle-stick posture, her deceptive "I feel nothing" inertness. Claire is most commanding in a game-changing stretch that has her playing seductive scorpion to the overwhelmed frog that is the vice president (Reed Birney). By episode 6, Frank and Claire are in a different place, and we wonder where, exactly, their quest for power—in their relationship, in Washington—will land. President Claire Underwood? She has my vote. **B+**

CLAIRE'S MOST RUTHLESS MOMENTS

5 **Turns up unannounced and totally belittles Zoe (Kate Mara) at her apartment**
Season 1, Ep. 10

4 **Ruins the rep of her lover Adam (Ben Daniels) to save her own**
Season 2, Ep. 6

3 **Fires half her staff at the Clean Water Initiative without hesitation**
Season 1, Ep. 2

2 **Leaves Frank just as his presidential campaign kicks off**
Season 3, Ep. 13

1 **Threatens pregnant former employee Gillian (Sandrine Holt): "I am willing to let that child wither and die inside of you"**
Season 2, Ep. 1

THIS SEASON CONTAINS THE FOLLOWING:

- SC — SLEEP CAPS
- V — VANDALISM
- L — LIZARDS
- CWR — CIVIL WAR REENACTORS

WRIGHT: DAVID GIESBRECHT/NETFLIX; MARA: MELINDA SUE GORDON/NETFLIX; DANIELS: BENNETT RAGLIN/WIREIMAGE.COM; HOLT: ROBYN BECK/AFP/GETTY IMAGES; DEBICKI: TOMMASO BODDI/WIREIMAGE.COM; *THE NIGHT MANAGER*: DES WILLIE/THE INK FACTORY/AMC

BREAKING BIG

Elizabeth Debicki

The Aussie actress is trading in the barre for le Carré in AMC's upcoming adaptation of *The Night Manager* (debuting April 19 at 10 p.m.). **By Kevin P. Sullivan**

In Elizabeth Debicki's hands, this whole "making it in Hollywood" thing looks elegantly easy. Trained as a ballet dancer, the 25-year-old landed her first major film role—as Jordan Baker in *The Great Gatsby*, alongside Leonardo DiCaprio—fresh out of drama school and quickly became recognized for her graceful, statuesque presence on screen. (After all, how many actresses measure 6'3"?) "I had never really worked in front of a camera before," Debicki says. "It was baptism by fire." That heat continued with memorable turns in *The Man From U.N.C.L.E.* and *Everest*, but 2016 stands to be Debicki's biggest year yet. Having recently joined *Guardians of the Galaxy Vol. 2* in a mystery role, the actress can be seen next in AMC's spy miniseries *The Night Manager*, costarring Tom Hiddleston and Hugh Laurie.

In the six-part adaptation of John le Carré's 1993 novel, Debicki plays Jed, the woman caught between a dangerous arms dealer (Laurie) and the man who has infiltrated his outfit (Hiddleston). "The spy genre—and particularly with le Carré being so Cold War-focused—is an inherently masculine genre," Debicki says. The *Night Manager* miniseries breaks that mold, deepening the female roles, Debicki's in particular. As the scarred center of a paranoid love triangle, she gets to explore the character in what has been a typically macho space—and the miniseries format gives her room to breathe. "It's a beautiful thing to have the time to dwell on a character and cover so much story in six hours, instead of one and a half."

▲ With Tom Hiddleston on *The Night Manager*

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MELANIE LYNSKEY

Every Scene's Secret Weapon

Since her stunning debut in Peter Jackson's 1994 classic *Heavenly Creatures*, Melanie Lynskey has made each project she's been in just a little bit better, whether it's *The Perks of Being a Wallflower*, *Up in the Air*, or *Sweet Home Alabama* ("You have a baby...in a bar"). The same can be said of HBO's *Togetherness*—created by Jay Duplass and series stars Mark Duplass and Steve Zissis—in which she plays the restless Michelle, who's dealing with the gray areas of her marriage. "When people are able to be black and white about those issues I think, 'Man, you have must have had such a perfect childhood.'" With season 2 under way (Sundays, 10:30 p.m.), we talked to the 38-year-old actress about her small-screen path and her modest Marvel proposal.
—*Sara Vilkomerson*

A SECOND TAKE

Togetherness wasn't Lynskey's first television foray—in fact she was a little wary of returning to TV after being a regular on *Two and a Half Men*. "I signed a contract for seven years, and after two I was like, 'I'm going to kill myself if I don't get to do something other than this,'" she says. She gives credit to creator Chuck Lorre for letting her leave and return for occasional guest spots. "I was really careful about anything I didn't feel 100 percent right about. But when I read the *Togetherness* script, I didn't even think about it. I was like, 'I will do this as long as I possibly can.'"

A MEETING OF THE MINDS

Though familiar with the Duplass brothers' work—she was once even supposed to costar in a project with Mark—she had never met Jay. "I had this meeting with [him], and he'd just seen this movie I did called *Hello I Must Be Going*. He arrived still teary. I was like, 'Who is this magical man? I'll do anything he asks of me.'" She felt similarly awed reading with costar Amanda Peet. "She was so relaxed and confident and so different from that character—she's so together and grounded and maternal.... [Yet] she's totally able to access this train-wrecky side of herself."

AN INDEPENDENT SPIRIT

Filming lean, eight-episode seasons leaves Lynskey with plenty of time for her movie career, and in January she won a Special Jury Award at Sundance for her performance in *The Intervention*, a role that writer-director Clea DuVall wrote for her. "All the movies I want to do are these weird little independent films," says Lynskey. "I guess it would be nice to do something [where] I have a trailer." She laughs when EW suggests a Marvel movie. "Aren't there any secretaries? I don't think I could be a superhero, but I could play someone in the office who gives them their messages. 'Hey, Iron Man, your mother is trying to get ahold of you.'"

With Mark Duplass and Amanda Peet on *Togetherness*

Jess Cagle and Mimi Gianopulos

BABY DADDY WELCOMES OUR BOSS

Hey, we know that guy! *People* and EW editorial director **Jess Cagle** previews his cameo on the Freeform series (airing March 16 at 8:30 p.m.).

By Dana Rose Falcone

Jess Cagle has worked in magazines for more than 30 years, but he says his peak moment in the field came recently while filming a guest spot for the sitcom *Baby Daddy*. "I had a really serious conversation with Derek Theler while he removed his shirt, which I consider my finest moment as a journalist," he jokes. Cagle appears in the March 16 episode, playing a role he's perfect for: himself. "I'm used to being in front of the camera as myself," he says, "but saying lines and making them somewhat believable is harder." While the series typically focuses on the titular daddy, played by Jean-Luc Bilodeau, this week, absentee mommy Angela (Mimi Gianopulos) returns to spend time with her daughter in the hopes that her brief stint as a caring mother will end up in the pages of *People*. "I totally fall for her facade," Cagle reveals. "I don't think I come off looking very smart on the show, but I had an amazing time doing it."

LYNSKEY: MAARTEN DE BOER/CONTOUR BY GETTY IMAGES; *BABY DADDY*: RON TOM/FREEFORM; *TOGETHERNESS*: JOHN P. JOHNSON/HBO

BEHIND THE SCENES

The Carmichael Show Refuses To Play It Safe

EW was on set for the NBC comedy's headline-grabbing March 13 episode (airing at 9 p.m.), in which Jerrod Carmichael takes aim at the Bill Cosby scandal. **By Dan Snierson**

THE "VERY SPECIAL EPISODE" got a very special update last week, as *black-ish* impressed with a resonant installment in which Anthony Anderson's Dre and Tracee Ellis Ross' Bow sat their kids down for a frank talk about police brutality and race relations. The ABC series has shown that it can frame a meaningful conversation around a complicated topic, and it's not the only network family comedy finding truth and humor in charged, thorny spaces. In fact, before *black-ish* turned its eye to the Black Lives Matter movement and gun control this season, NBC's *The Carmichael Show* took on both issues with bold, thoughtful aplomb. And judging from a recent visit to *Carmichael*'s L.A. set, it's fair to say that beliefs will continue to be challenged and holds will not be barred.

As the cameras roll on this late-January night, the first laugh is the toughest. There's a slight gasp. People glance around with wide eyes, as if seeking permission to chuckle. Then they give in to the punchline. As the laughter surges with each edgy joke ("Joe has some good points about the judicial system, but Maxine has made some good points about how rape is bad"), *Carmichael* is once again pushing the right (hot) buttons.

Of course, these buttons may be *extra* sensitive, given that they pertain to Bill Cosby, the once-revered comedian accused of sexually assaulting more than 50 women. (Cosby has denied any wrongdoing.)

The cast of the second-year multi-camera sitcom—inspired by the life and laid-back yet sharp stand-up of Jerrod Carmichael—is filming an episode whose jokes have gone through countless drafts and almost as many lawyers. "Fallen Heroes" begins with our protagonist Jerrod (Carmichael, who was a "huge" Cosby fan) surprising his therapist-in-training girlfriend, Maxine (Amber Stevens West), with tickets to a Cosby gig, much to her disgust. ("The ironic part is that you would have to knock me unconscious to make me go see Bill Cosby," she quips.) Soon enough, Jerrod's family—including dogmatic dad Joe (David Alan Grier), God-fearing mom Cynthia (Loretta Devine), coddled brother Bobby (Lil Rel Howery), and Bobby's brash ex Nekeisha (Tiffany Haddish)—are deep in spirited debate about trying to separate the art from the artist and the perils of celebrity worship. "The best thing your heroes can do for you," declares Joe, "is die before they have a chance to disappoint you."

> "AT ITS BEST, TV SPARKS CONVERSATIONS IN YOUR HOME. IT MAKES YOU THINK, MAKES YOU EXCITED, AND MAKES YOU QUESTION THINGS."
> —JERROD CARMICHAEL

Carmichael & Co. are navigating tough terrain here, but in just a short time they've proved they have the tools for such exploration. An under-the-radar success in a six-episode run last summer, *The Carmichael Show* pleased critics with its deft, evenhanded, and, yes, humorous examination of issues like religion, race, and transgenderism. Its star sees the series as being less about issue-oriented sensationalism and more about being honest, which is why he has no desire to traffic in *Whuh-oh, I've got two dates on the same night!* plots. "I'm always interested in gray areas where it's not so easy and clear," he says of his show (whose co-creators include *Forgetting Sarah Marshall* director Nicholas Stoller). "When we talk to our parents and friends, it's a lot of unlikable perspective, and very real things are said. But in the sitcom mold, a lot of times people ignore that or write around it. My instinct is to go directly to it. It's like, 'No, you go *toward* the tension, and *then* you build the reaction around that.'"

"If we feel a little bit uncomfortable and nervous, we know we're doing the right story," says *Carmichael* showrunner Danielle Sanchez-Witzel. "There are things in life that don't end well, and we like to tackle those subjects and show how this family deals with it, because that's what's relatable and that's where comedy comes from: the mess of life."

So what was the initial reaction from NBC—the network that aired *The Cosby Show*—when pitched an episode involving the Cosby scandal? "To put it in its

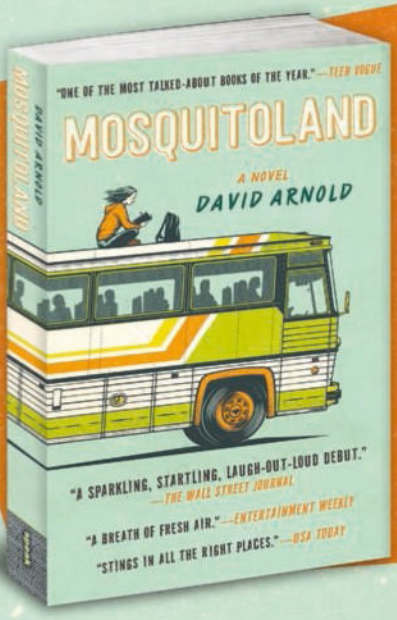
THE CARMICHAEL SHOW: CHRIS HATON/NBC (2); COSBY: MONTGOMERY COUNTY DISTRICT ATTORNEY'S OFFICE/GETTY IMAGES

▲ (From top) The *Carmichael Show* TV family; Amber Stevens West and Jerrod Carmichael; (inset) Bill Cosby's 2015 mug shot

truest and simplest form: 'No,'" Carmichael deadpans. He decided to write it anyway, and NBC was persuaded to reverse course. "I honestly didn't think there was a chance in hell this would get on television," says Mike Scully, the show's coexecutive producer, who penned "Fallen Heroes" with Carmichael. "They could've very easily played it safe, and I would've understood 100 percent why. But we took the opportunity we were given responsibly, and hopefully that's reflected when you watch it. And it shows people that you don't have to run to cable to get an interesting opinion."

Carmichael should have plenty of those this season, as future eps unpack such subjects as Islamophobia and gentrification. But right now Carmichael himself is eager to hear one particular opinion of "Fallen Heroes": America's. "I want to sit with random families and watch it with them," he tells Scully during a break. Decompressing in his spartan dressing room after the taping, Carmichael is asked what he'll do when he gets home tonight. "Write some more," he responds. "It's all about the next episode, right? Who cares about the last one? They already turned the lights off. They're like, 'What are we going to turn the lights back on *for*?'" Then he offers a megawatt smile before disappearing into the night to plot that next first laugh.

"MOSQUITOLAND STINGS IN ALL THE RIGHT PLACES."
—USA TODAY


"ONE OF THE MOST TALKED-ABOUT BOOKS OF THE YEAR."—TEEN VOGUE
MOSQUITOLAND
A NOVEL
DAVID ARNOLD
"A SPARKLING, STARTLING, LAUGH-OUT-LOUD DEBUT."
—THE WALL STREET JOURNAL
"A BREATH OF FRESH AIR."—ENTERTAINMENT WEEKLY
"STINGS IN ALL THE RIGHT PLACES."—USA TODAY

"[A] SPARKLING, STARTLING, LAUGH-OUT-LOUD DEBUT."
—THE WALL STREET JOURNAL

"ILLUMINATING."
—THE WASHINGTON POST

"A BREATH OF FRESH AIR."
—ENTERTAINMENT WEEKLY

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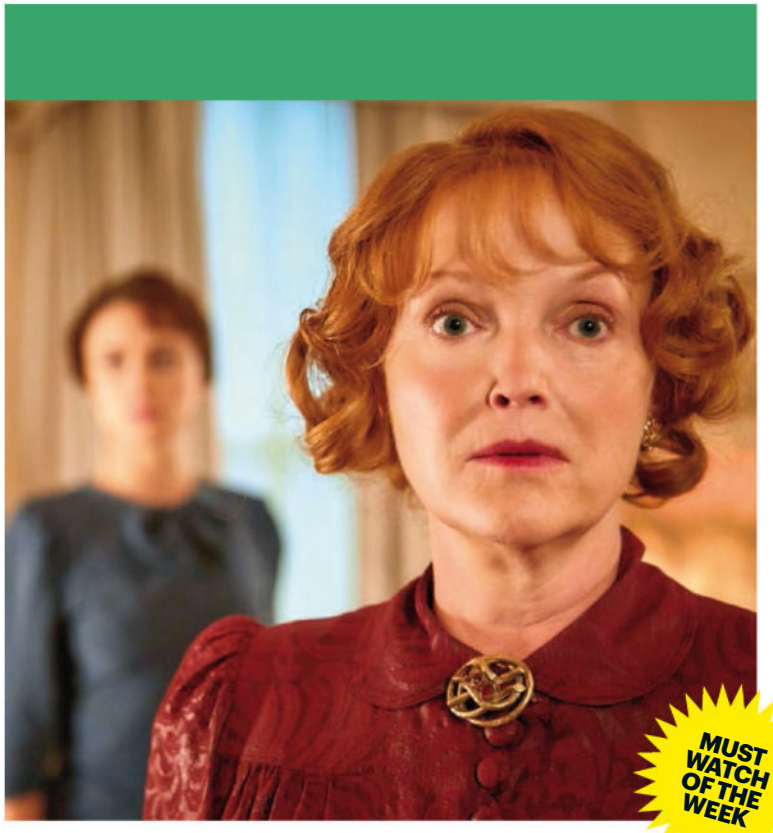
What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

Miniseries Debut

AND THEN THERE WERE NONE

SUNDAY, MARCH 13 | 8–10PM | LIFETIME

In most of Agatha Christie's novels, murder is a benign thing, fluffed and powdered away by the pink-cheeked Miss Marple or studiously deconstructed by Hercule Poirot. But no reassuring elderly detective rushes to the rescue in Christie's chilling 1939 tale *And Then There Were None*, in which someone lures 10 strangers to a beautiful island home off the Devon coast and then picks them off one by one. Past film versions have been spectacularly bad, in part because the book is driven not by its almost machinelike plot but by the fear gripping its characters. This production, though, is suffused with emotion. And even better, the soundtrack—punctuated by the moaning of seabirds—and a dreary palette perfectly capture Christie's dark, detached style. **A–** *—Tina Jordan*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY MARCH 7

Series Debut

▸ Damien

10–11PM | A&E

The devil seems to be everywhere in these troubled times. On *Supernatural*. On *Lucifer*. On the campaign trail. (Sorry.) Oh, and on *Damien*, a watery TV milking of *The Omen*. The damned boy of the film, the future Antichrist, is now a photojournalist (Bradley James) who's forgotten his past. The premiere makes him remember it. Poorly. The plot is rushed, the direction is flat, the imagination is lacking. Scary? Not. James, worthy of stardom, is wasted. Only Barbara Hershey, playing either an angel or a demon (it's too early to tell), generates any creepy fun. *Damien* needs a legion of sinister spirit or it doesn't stand a chance in...*you know what*. D+ *—Jeff Jensen*

▸ Gotham

8–9PM | FOX

Hugo Strange (guest star BD Wong) is introduced to the Penguin at Arkham Asylum. Maybe Gotham would be much safer if they didn't put *all of their most dangerous criminals* in one place?

Season Premiere

▸ RuPaul's Drag Race

9–10:30PM | LOGO

This supersize premiere marks the show's landmark 100th episode. All hail the queens!

▸ Full Frontal With Samantha Bee

10:30–11PM | TBS

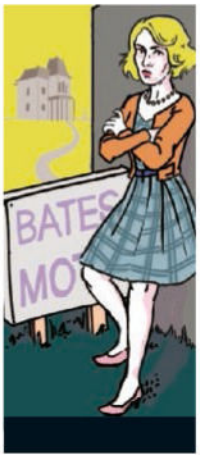
Bee's show is so on fire, it almost makes this election season feel tolerable. Almost.

SEASON PREMIERE

▸ Bates Motel

9–10PM | A&E

The fourth season might finally see Norma admit Nor-man into a mental institution. Or maybe the motel was the mental institution all along? Think about it.



AND THEN THERE WERE NONE: MAMMOTH SCREEN/LIFETIME; DAMIEN: BEN MARK HOLBERG/A&E

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TUESDAY MARCH 8

Series Debut

Separation Anxiety

10–11PM | TBS

In this age of scripted-TV mania, it's not every day we get a new game show—let alone one hosted by a top-notch comedian like Iliza Shlesinger. The setup: Two people who are close to each other think they're answering *Newlywed Game*-style questions for $2,500—but then they're separated, and only one person is told that the *true* prize is $250,000. The tension, Shlesinger says, is "watching how frivolous and careless the person playing for $2,500 acts, and watching the stress on the face of the person who knows 100 times more money is at stake." Adds Shlesinger, "It sounds complicated, but when you watch, you're like, *Oh my God, this is so fun!*"

Season Premiere

Chrisley Knows Best

10–10:30PM | USA

The Chrisley family joins forces with House Vanderpump in a plot to take down the powerful Kardashian clan once and for all. Okay, not really, but wouldn't that be pretty great? It'd be like *Game of Thrones*, but with fewer dragons.

The People v. O.J. Simpson: American Crime Story

10–11PM | FX

This one's all about Marcia Clark (and her hair). And as a bonus, it also features the best use of Seal's "Kiss From a Rose" since *Batman Forever*.

Series Debut

Of Kings and Prophets

10–11PM | ABC

The Old Testament gets pulped into bloody, bawdy, curiously irreverent serial. Olly Rix is David, not yet a Goliath killer, but a rascal hero called to adventure by unexamined impulses. God or ambition? A desire to help his father or to score with the ladies? Ray Winstone is Saul, Israel's king, torn between competing identities: butchering warrior and peace-seeking family man. For all its sensationalism, the handsomely produced pilot suggests a largely tepid sword-and-sandals soap. But it does set in motion a gripping conflict between Saul and the prophet Samuel (Mohammad Bakri), a bogeyman zealot who orchestrates attacks for a vengeful God. That's not provocative at all... B– *—Jeff Jensen*

WEDNESDAY MARCH 9

Series Debut

Underground

10–11PM | WGN AMERICA

The year is 1857. In Washington, a white abolitionist lawyer looks for justice, while in Georgia his plantation-owner brother runs for Senate. And somewhere in between, the Underground Railroad is operating in the shadows. That's a compelling backdrop, but the real bread and butter of this bold series is the drama among the slaves themselves: The meek Rosalee (Jurnee Smollett-Bell) wants to give her son a better life, the daring Noah (Aldis Hodge) is planning a group escape, and the sly Cato (Alano Miller) just wants to help himself. Throw in Christopher Meloni's shady August Pullman—who could be either a Railroad ally or a slaver—and you've got the makings of an intriguing historical drama. B

THURSDAY MARCH 10

Portlandia

10–10:30PM | IFC

Portland is declared the most feminist city in the country, narrowly edging out Gloria Steinemtown, Idaho.

Elementary

10–11PM | CBS

Tom Everett Scott guest-stars as Henry Baskerville. If you're wondering, yes, the episode *is* inspired by Sir Arthur Conan Doyle's *The Hound of the Baskervilles*. You're so smart!

Series Debut

60 Days In

9–11PM | A&E

Fans of the 1980 film *Brubaker*, starring Robert Redford as a warden hell-bent on cleaning up a corrupt prison, will likely also love Jamey Noel—an Indiana sheriff who incarcerates seven undercover civilians to expose abuse in his troubled jail on this unscripted series. "We needed to take control," insists Noel, who came up with the idea. But even he didn't realize the extent of the problems until the hidden cameras exposed them. Exhibit A: Some of the jail's 500 inmates had to hold their bladders for days because brutes were controlling the bathrooms. *—Lynette Rice*

SEPARATION ANXIETY: JEREMY FREEMAN/TBS; OF KINGS AND PROPHETS: TREVOR ADELINE/ABC; UNDERGROUND: STEVE DIETL/WGN; PORTLANDIA: AUGUSTA QUIRK/IFC; 60 DAYS IN: A&E NETWORK

FRIDAY MARCH 11

Series Debut

▸ Flaked

STREAMING | NETFLIX

There is a great funny-sad series to be made out of Will Arnett as a self-loathing hedonist slacking through a midlife crisis in evocative L.A. locales. And Netflix already made that show: *BoJack Horseman* season 3 coming soon! *Flaked* shifts Arnett from decadent Hollywood to bohocore Venice, where, as furniture-store owner Chip, he struggles with addictions, gentrification, and all the gosh-darn women who can't stop sleeping with him. Think *Californication*, but with more tattoos and terrible. I love Arnett and the weird way he can make preening narcissism look melancholy. But *Flaked* is another horrid post-*Togetherness* dram-com that's too cute to be serious and too lame to be funny. C —*Darren Franich*

CRANE-OLOGY

▸ Sleepy Hollow

8–9PM | FOX

Ichabod Crane finds a symbol that might signify much more than he first thought. I think that's just called an emoji, right?

Series Debut

▸ Netflix Presents: The Characters

STREAMING | NETFLIX

File this in the "more proof that Netflix can do whatever it wants" folder: The series gives eight different comedians one whole episode each and lets them do anything they want with it. Among the lucky comics: John Early, Lauren Lapkus, and Tim Robinson.

Season Premiere

▸ Bosch

STREAMING | AMAZON

For season 2, the crime drama uses Michael Connelly's novels *Trunk Music*, *The Last Coyote*, and *The Drop* for inspiration, so legally this counts as reading.

SAT MAR 12

▸ 2016 Kids' Choice Awards

8–9:30PM | NICK

A.k.a. the one with the slime.

Series Debut

▸ Party Over Here

11–11:30PM | FOX

Watch out, Lorne—Paul Scheer and the Lonely Island have a new sketch show.

▸ Saturday Night Live

11:30PM–1AM | NBC

Ariana Grande is the host and musical guest. Maybe she'll bring doughnuts...

SUNDAY MARCH 13

▸ Naked and Afraid

10–11PM | DISCOVERY

These survivalists can't get any more naked, but can they get more *afraid*? They can. "We've had more tap-outs and evacuations than ever before," says EP Steve Rankin. "We go to northern Canada, where it's really cold, and to Australia, where some of the deadliest species in the world reside, so we've upped the stakes." The Alabama-set premiere features a possible romance and a heart-(not-)stopping moment between contestant and freshly killed snake. "He removes the still-beating heart and just pops it into his mouth," says Rankin. "We talk about having heart, and putting your heart and soul into things—he certainly put his heart into that." —*Dan Snierson*

▸ Bob's Burgers

7:30–8PM | FOX

Tina enters crisis mode when she gets caught up in a lice-infestation scandal. She's like the Olivia Pope of grade school!

Series Debut

▸ Little Big Shots

8–9PM | NBC

A kids-only variety show from Ellen DeGeneres and Miss Colombia. Oops, I read that wrong—it says *Steve Harvey*.

▸ Shameless

9–10PM | SHOWTIME

Frank goes to a rural commune. Is it called "Vermont"?

▸ 30 for 30: Fantastic Lies

9–11PM | ESPN

The ESPN miniseries offers a powerful look at what one expert from the film aptly calls "a Molotov cocktail" of a scandal: the Duke lacrosse rape case, which marks its 10th anniversary this year. Smartly, *Fantastic Lies* treats its subject much like Netflix's *Making a Murderer* did—by examining not just the case itself but the circumstances surrounding it. Among the factors: strained town–gown relations between Durham, N.C., and Duke; the college's unique brand of elitism; undeniable racial elements; and the anger-inciting press. With analysis from legal experts, media pundits, and a number of the people involved at the time, this story still has resonance today. B+

FLAKED: MATT KENNEDY/NETFLIX; 2016 KIDS' CHOICE AWARDS: CHRISTOPHER POLK/GETTY IMAGES/NICKELODEON; NAKED AND AFRAID: DISCOVERY CHANNEL; 30 FOR 30: FANTASTIC LIES: ESPN

The best Shadowhunter of her generation is on a quest to find out who murdered her parents. When the murderer strikes again, she s out for revenge - whatever the cost. What are the chances?

3.8.2016

Also available in eBook & audio

Find out if you've been picked for the lottery at shadowhunters.com

MARGARET K. MCELDERRY BOOKS

#LadyMidnight

Music

EDITED BY **KEVIN O'DONNELL** @ODtron

MEGHAN TRAINOR

NO MORE MS. NICE GIRL

The newly minted Grammy winner on her badass new single "No," standing up to L.A. Reid, and what's in store for her next album. **By Kevin O'Donnell**

JASON LAVERIS/FILMMAGIC.COM

NOTEWORTHY

Neko Case, **k.d. lang**, and **Laura Veirs** are teaming up for a collaborative LP, titled *case/lang/veirs*, due out June 17. **Fifth Harmony** return with their second album, *7/27*, on May 20: "It just feels like we're being reborn," Normani Kordei tells EW.

Congrats on your Grammy win for Best New Artist! How did it feel?

MEGHAN TRAINOR
Oh my God! I lost it! I got off the stage, and I was just bawling!

What was going through your head before you won?

I was thinking, "Man, maybe I have a shot!" because they said my name last. And then I noticed I was very close to the stage. I looked at my dad when they announced—I couldn't look at Sam Smith announce it. And when they did, I felt like my heart was collapsing.

How proud was your dad?

We have a big joke where anytime I do anything cool, I say, "Have I made it?" And that night, he whispered into my ear, "You made it." And I lost it.

Did you go out to celebrate?

No, I just wanted to go home and eat pizza. My feet really hurt, and I wanted to take my heels off. And my face hurt from crying so much! I didn't want to have to take pictures. [*Laughs*]

What does a Best New Artist award mean to you?

Everything. I saw John Legend, who won it, and he was like, "There's no such thing as the Best New Artist curse—look at the track record!" I was also nominated for Song of the Year [last year], and I know how hard those categories are to win. But I wouldn't trade Best New Artist for anything. You can't win that award again.

You're back with a catchy single this month titled "No," and it sounds like one of your edgiest songs yet.

[My label boss] L.A. Reid told me I didn't have a single. He said I had an album of Nice Meghan and that I needed to be sassy. So I said, "I'm going to the studio to write you a smash!"

What kind of sound were you going for?

I told my producer we needed a big eff-you song, an anthem about girl power that sounded like nothing on the album. We wrote it that day.

How did Reid react when he heard it?

I was too scared to go by myself. So we had tequila, and then we played it. L.A. played it 29 times—and we kept counting. I'll never forget that moment.

Did you feel pressure to deliver another hit like "All About That Bass"?

In my meeting with Reid, I said, "I'm not gonna give you another 'All About That Bass.'" He said, "I don't want that!"

How's your next album coming?

People told me, "Don't do what they expect." I've put some doo-wop on it. And [executive producer] Ricky Reed and Jay Cash and other writers helped me unlock this world of funk—it's a new sound I'm excited about. It sounds like the girl version of a Bruno Mars record. It's kind of a throwback.

How are the other tracks shaping up?

There's this one called "Hopeless Romantic." It's the first song that I wrote that is truly timeless. My parents dance to it! It's a love song.

What's the biggest change that's happened to you since becoming a pop star?

As a 22-year-old, I haven't done much. But I had to become an adult very fast, which is fine with me. I love it. I'm like a CEO of this big, giant organization—running every little detail. I'm not just writing a song a day and sitting on the couch. I'm a hustler! [*Laughs*]

LAMAR: SCOTT NEWTON/KLRU-TV/AUSTIN CITY LIMITS/PBS

Kamasi Washington: A Fresh Jazz Voice For the 21st Century

Why Kendrick Lamar's go-to musician is the festival season's buzziest booking. **By Eric Renner Brown**

You may not know Kamasi Washington's name—but you definitely know his work. Over the past decade, the Los Angeles-based saxophonist has lent his forward-thinking sound to some of the coolest, most progressive records: Kendrick Lamar's Grammy-winning *To Pimp a Butterfly*; Thundercat's *The Beyond/Where the Giants Roam*; Flying Lotus' *You're Dead!* And with his 2015 triple album *The Epic*, he's helped bring jazz to a new generation whose understanding of the genre might stop at Miles Davis' *Bitches Brew*. "It's something I've been doing since my teenage years," the 35-year-old says. "People tend to gravitate toward that combination of things: something familiar and something new. We find their energy level, connect with them, and then go on a journey together."

Washington's own journey began in South Central L.A., where his jazz-musician father taught him sax. After studying ethnomusicology at UCLA, he became an essential session musician for everyone from Herbie Hancock and Wayne Shorter to Snoop Dogg and Lauryn Hill. But it was his work on Lamar's *Butterfly* that raised his profile. "Kendrick lets his collaborators pour their whole heart and soul into his music," he says. "I was really, really trying not to mess it up."

Washington's audience will only grow this year. He's booked for high-profile slots at Coachella and Bonnaroo. He's also prepping a follow-up to *The Epic*, which was seven years in the making. "I have so much music to record and to create," he says. "You never know how long it will take—but I know it won't take seven years."

THE GOSPEL ACCORDING TO RAY LAMONTAGNE

The soft-spoken troubadour reveals how My Morning Jacket's Jim James—and a prophetic vision—inspired his far-out new *Ouroboros*.

By Madison Vain

ON MOST DAYS IN ASHFIELD, Mass. (pop. 1,737), Ray LaMontagne might pass the time taking a blacksmithing class, cruising the town on a motorcycle, or grabbing lunch at Elmer's, a country store that even has a quesadilla (the Ray-sadilla) named after the town's most famous musician. But when the opportunity came last year for him to record with one of his pals, My Morning Jacket's Jim James, the Grammy-winning singer-songwriter headed south to Louisville, Ky., where the two holed up in the fabled La La Land studio. "It was such a generous, kind, creative, playful atmosphere," LaMontagne says of those sessions that make up his sixth album, *Ouroboros*. "It was the best experience I've had in the studio."

Since releasing his 2004 debut, *Trouble*, LaMontagne has become an anomaly in pop: His past three albums cracked the top 10, and he's performed at the nation's most prestigious concert venues (including New York City's Radio City Music Hall), yet the soft-spoken ex–factory worker rarely gives interviews and played his first concerts from the side of the stage—with the lights off. LaMontagne's latest is another unpredictable career move. It's a sprawling, eight-track epic designed to be played on a turntable. "It's the age of the single, and there's no singles on this record," LaMontagne says with a laugh. "I don't think it works in any way except as a whole."

> "I DON'T REGULARLY PRACTICE MEDITATION, BUT THIS IS AS CLOSE AS I COME. I GET VERY QUIET AND TALK TO WHATEVER ENERGY IS OUT THERE."

While recording, LaMontagne and James revisited the sounds of LaMontagne's favorite albums from the '60s and '70s: Led Zeppelin, Pink Floyd, and Willie Nelson. But LaMontagne's biggest inspiration came from what he's called a prophet-like vision. "I don't regularly practice meditation," he says. "But this is as close as I come. I get very quiet and talk to whatever energy is out there. 'I'm here,' I say. 'If you want to play, let's play!' [Then] little melodies filter down. That's how this record happened."

Now LaMontagne is getting ready to hit the road, with a handful of My Morning Jacket members as a backing band. Each night, he'll perform *Ouroboros* in full, along with earlier material. "I hope [the album] finds its way, quietly, into people's lives," he says. "I pray it does."

Ray LaMontagne

TITLE Ouroboros

LABEL RCA

GENRE Rock

REVIEW BY Kevin O'Donnell

IF YOU'VE HAD a late-night doobie-smoking session recently, chances are Ray LaMontagne has served as the soundtrack. For more than a decade, the songwriter has crafted gorgeous folk rock that splits the difference between CSNY's Laurel Canyon vibe and the quiet introspection of Nick Drake. But with his latest, produced by My Morning Jacket's Jim James, he's beefed up his sound for his loosest, most blissed-out set yet. The title, *Ouroboros*, refers to the mythological symbol of a snake eating its own tail, and that's exactly what LaMontagne's created here: All eight tracks daisy-chain seamlessly. There are distinct moments: "Hey, No Pressure," with its fuzzy Led Zep-style guitars, is as groovy as it sounds; "A Murmuration of Starlings" veers into a *Dark Side of the Moon*-ish space odyssey. Even with such sonic experimentation, LaMontagne's hushed, nicotine-stained voice doesn't get lost. "You're never gonna hear this song on the radio," he sighs on one track. And he's right: *Ouroboros* is a perfect throwback to the lost art of the album-length format. **A–**

JEFF GOLDEN/WIREIMAGE.COM

SOUNDTRACK OF MY LIFE

Rita Wilson

With her first album of original songs out March 11, the actress, 59, tells EW about the music that shaped her.

By Jessica Goodman

WILSON: STEVEN SEBRING; MARS: JOE GIDDENS/ZUMAPRESS.COM; DERULO: SMALLZ & RASKIND

FIRST ALBUM I BOUGHT WITH MY OWN MONEY

Joni Mitchell's *Blue*. I played it all the time. I worked as a ticket taker at Universal Amphitheater [in L.A.]. It was a great job because you could also watch the shows. When Joni Mitchell came through, I remember thinking, "How do you do that? How do you write like that?" She was so inspiring.

MY WEDDING SONG

Elvis Costello's "True Love Ways." Tom [Hanks] and I listen to a lot of music, and it was just something we really loved at that moment.

MY WORKOUT JAMS

I have a whole playlist called "Chicks," and it's really high-tempo music from female artists. But I have another one that's just all **Bruno Mars**.

MY FIRST CONCERT

Led Zeppelin. I was 16, and it was really loud and fantastic. I went with a girl from school—we were cheerleaders together. And I remember the outfit my mom made for me: crop top and hip-hugger pants.

SONG I WANT PLAYED AT MY FUNERAL

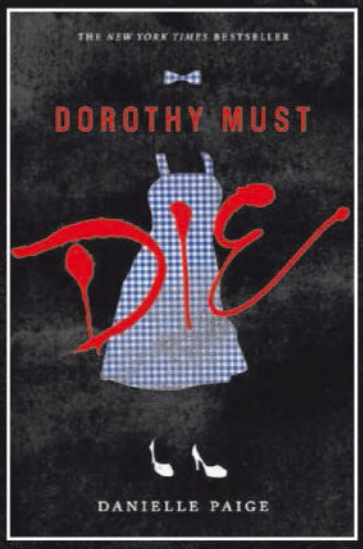
It would have to be really uptempo, something that makes people feel good, like exit music. It's hard to imagine that stuff, but what if we did "In My Life" by the **Beatles**?

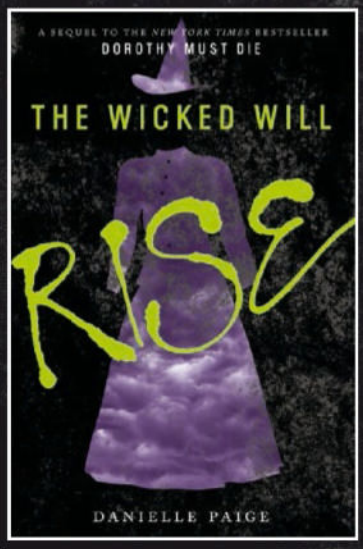
MY KARAOKE SONG

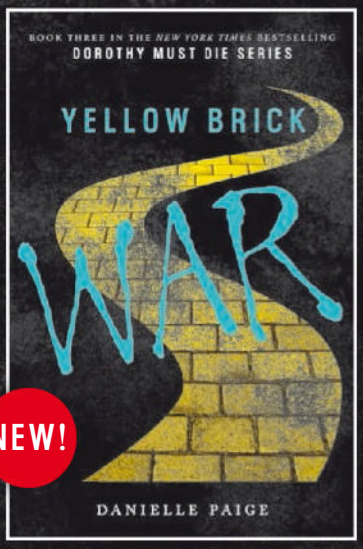
Jason Derulo's "Want to Want Me." We always get a karaoke machine for our New Year's Eve party, and last time I did this. It was...hilarious.

THERE'S A NEW WICKED WITCH IN OZ—AND HER NAME IS DOROTHY.

The fight for Oz continues in the third book in the *New York Times* bestselling Dorothy Must Die series.







/dorothymustdie

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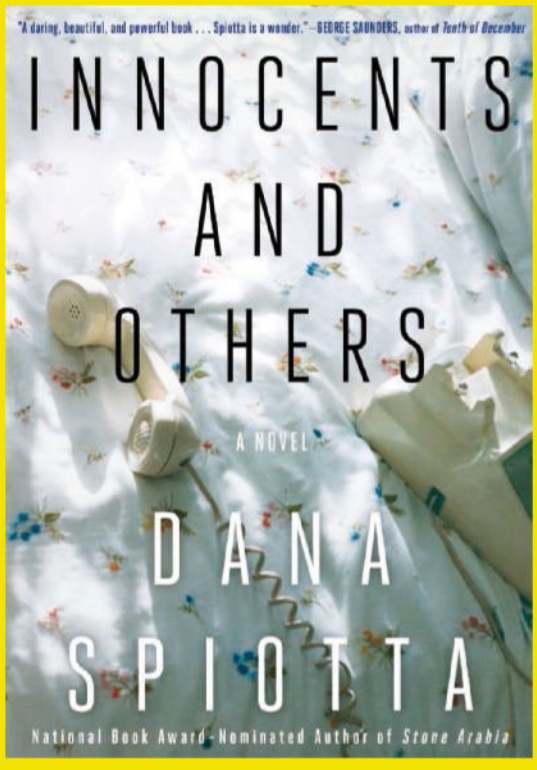
Books

BETWEEN THE LINES

George R.R. Martin has planned a big twist for the next book in his A Song of Ice and Fire saga—but you won't see it on HBO's ***Games of Thrones*** because it involves a character that's been killed off the show.

EDITED BY **TINA JORDAN** @EWTinaJordan


"A daring, beautiful, and powerful book . . . Spiotta is a wonder."—GEORGE SAUNDERS, author of Tenth of December
INNOCENTS AND OTHERS
A NOVEL
DANA SPIOTTA
National Book Award–Nominated Author of Stone Arabia

"SPIOTTA'S NOVELS ARE PRAISED FOR THEIR TAUT MODERNITY AND LAUDED BY LITERARY SUPERNOVAS LIKE DON DeLILLO AND GEORGE SAUNDERS."

Innocents and Others

BY	PAGES	GENRE	REVIEW BY
Dana Spiotta	275	Novel	Leah Greenblatt @*Leahbats*

"THIS IS A LOVE STORY," ***INNOCENTS AND OTHERS*** begins. And it will say that again more than once, though conventional romance is almost entirely sidelined in Dana Spiotta's tricky, unsettling novel. Instead, she's interested in other kinds of connections—the feverish intensity of female friendships, the single-minded focus of obsession, the sudden communions that spring up between strangers. But most of all, *Innocents* is about its three main characters' lifelong love affair with cinema—"black-and-white movies, Technicolor movies, glistening silent movies, short and long movies, old and contemporary movies, funny slapstick movies, deep subtitled movies, glorious American movies"—and the magic it takes to make them.

That's what bonds Meadow Mori and Carrie Wexler when they first meet in junior high in 1980s Los Angeles. Meadow is sleek and arty and aloof where Carrie is chubby and awkward; Meadow has wealthy parents and a bedroom suite in Bel Air, Carrie is a latchkey kid with a single mom and a daily after-school date with *The Love Boat* and *Three's Company* reruns. Together, though, they can spend hours watching and talking about films, and dreaming of making their own. As their teenage dabbling extends into young adulthood and then middle age, Meadow earns acclaim for her stark, esoteric documentaries while Carrie veers toward directing mildly subversive mainstream comedies. And one of them will find an eventual subject in Jelly, an enigmatic woman known for cold-calling powerful Hollywood men and drawing them into chaste but passionate relationships that she refuses to move from the telephone into the real world.

As a novelist, Spiotta is cool in both senses of the word: Her books, including the prizewinning *Stone Arabia* and *Eat the Document*, are praised for their taut modernity and lauded by literary supernovas like Don DeLillo and George Saunders. But she can also be chilly emotionally, and it's not until late in *Innocents*' disjointed narrative that her remove falls away. "It feels good," Meadow marvels near the end, "to lose her indifference, to move outside her own experience for an instant." It suits Spiotta, too. B E A

OPENING LINES "This is a love story. My boyfriend used to, used to. Now he is. Enormous. He says he worries about exposure, books, articles, lies, truth. Everything."

KEY E = E-BOOK C = CD A = AUDIBLE

FIRST LOOK

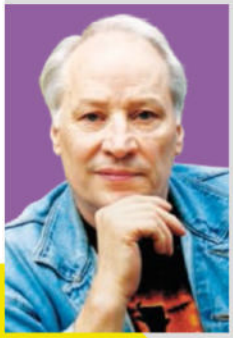
Han Scores a Solo Comic

In the first and only new Marvel Comics series to focus on the *Millennium Falcon* pilot, he competes in a life-or-death race for the Rebellion.

By Anthony Breznican

The toughest battle Han Solo ever fought was against his own self-interest. In June, Marvel Comics is giving *Star Wars* fans a new look at his reluctant shift from so-so smuggler to pretty-good good guy with his own miniseries, set between the events of the original 1977 film and *The Empire Strikes Back*. Four previous limited books have followed other characters. "This is a Han Solo who doesn't quite know who he is anymore," says writer Marjorie Liu (best known for *Astonishing X-Men* and *Monstress*). "He doesn't think about politics, and suddenly he's thrust into this life-or-death struggle for beliefs he didn't even know he cared about—and it has changed him. He doesn't want to believe that change, but he has."

The five-issue story, illustrated by Mark Brooks (*Amazing Spider-Man*, *Uncanny X-Force*), involves a starship race known as the Dragon Void Run. "Han's been dreaming of entering this thing for his entire life," Liu says. "He finally gets the chance, except there's a catch: Leia thinks there are spies in the Rebellion, and she doesn't dare send anyone else to retrieve these vital informants who are on various planets in the system." As Han and Chewie start sheltering these Rebel contacts aboard the *Millennium Falcon*, the Corellian pilot fights the pull of his own ego's tractor beam: If he ditches the mission, maybe he can actually *win* this thing.



The Odd Couple

Cult fans have long prized **Joe R. Lansdale**'s blackly comic neo-gothic thrillers—and now, with a new TV show based on his most beloved characters, the Texas writer is poised to become a much bigger name. **By Clark Collis**

BACK IN 1990, JOE R. LANSDALE PUBLISHED a thriller called *Savage Season* about two well-meaning pals—the white, straight Hap Collins and the black, gay Leonard Pine—who attempt to retrieve a fortune in stolen money from the bottom of an East Texas river. Lansdale had no plans to return to the characters, and the reception that greeted *Savage Season* did not encourage him to make any. "It disappeared into the morass," he says. "It was just totally lost."

A quarter century on, both *Savage Season* and its trouble-attracting heroes have very much been found. The ninth Hap and Leonard novel, *Honky Tonk Samurai*, arrived on shelves Feb. 2, and a collection of short stories and novellas, *Hap and Leonard*, was published March 1. And on March 2, SundanceTV debuted *Hap and Leonard*, based largely on *Savage Season*, starring James Purefoy (*The Following*) as Hap, Michael Kenneth Williams (*The Wire*) as Leonard, and Christina Hendricks (*Mad Men*) as Hap's ex Trudy. "I'm a coexecutive producer," chuckles Lansdale, 64. "That means I get to say anything I want, and they get to do anything they want. [But] I like the way it's so close to the book. I couldn't be more pleased."

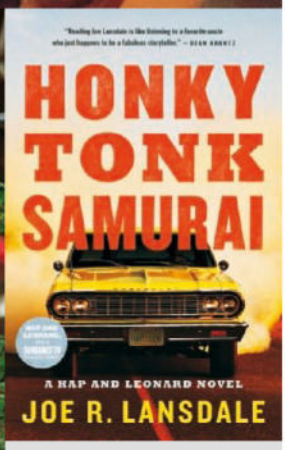
Lansdale admits he based Hap Collins on himself, and the pair certainly share a good deal in common, including a working-class East Texas background. "We were poor," he says. "My father, he couldn't read or write. In his youth, he hoboed, stole his way on the train and went to different towns, and boxed and wrestled, and made money doing that." The character of Leonard came about when Lansdale realized he needed a sparring partner for Hap. Then, "as I was writing it, Leonard revealed he was gay," says the novelist. "I was as surprised as everybody else. But I knew: This is right!"

When Lansdale was growing up, his imagination was fired by the books of Robert Bloch and Raymond Chandler. While trying to make his way as a writer, he held an array of low-paying jobs—many of which appear on Hap's résumé, too. "I worked in rose fields, and I worked in potato fields," he says. "I did some bouncing. I was a janitor for years at the university where I am now writer-in-residence [Stephen F. Austin State University, in Nacogdoches, Tex.]. I never got a degree, I just started writing." Like Collins, Lansdale also refused to fight in the Vietnam War, although—unlike his fictional hero—he was spared jail time for his stance after a psychiatrist found him unfit for service. "I think because it was near the winding-down of the war, they may have thrown me a bone," he says. "They *may* have thought I was crazy. All I know is, I went home."

Following the failure of that first Hap and Leonard book, Lansdale began writing a novel that didn't feature the duo. The problem? "Hap just would not quit talking to me," Lansdale says. "I had been working on another book, and it wasn't working as well as I had hoped. It was called *Mucho Mojo*. I stole the title and said, 'I'm just going to let Hap talk to me.' And he did." Published in 1994, *Mucho Mojo* ended up on the *New York Times*' Notable Books of the Year list.

"I've heard him referred to as the Texas Stephen King and a dark Mark Twain," says director Don Coscarelli, who adapted Lansdale's horror novella *Bubba Ho-Tep* into a movie starring Bruce Campbell as an Egyptian-mummy-battling Elvis. "But his work is unique. Most of us are happy to take the safe path. Not Joe!" Though Lansdale has yet to achieve King-like sales figures, he has a devoted fan base, including actor-director Bill Paxton. "He's one of the great American writers," says the *Aliens* and *Titanic* star.

Lansdale's latest, *Honky Tonk Samurai*, finds the heroes newly established as private investigators. Like much of the author's work,



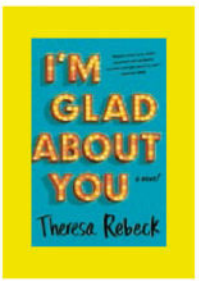
▲ (*From top*) Michael Kenneth Williams and James Purefoy on *Hap and Leonard*; Christina Hendricks with Purefoy

LANSDALE: KAREN LANSDALE; *HAP AND LEONARD*: HILARY GAYLE/SUNDANCETV (2)

the book veers into horror territory; those who like their crime thrillers sans severed testicles might be advised to look elsewhere. Lansdale says people are frequently surprised by how many of the more outré elements of his tales are based on East Texas reality. "People say, 'Oh, that was too far-out, you made that up!' That's the real stuff," he explains. "It's amazing how often that happens."

Lansdale is already at work on the next Hap and Leonard tale, *Rusty Puppy*, which will be published next year. "I love them, I love them," he says of the pair. "I've written other books that I love just as much, but there are *no* characters that I like better than these two."

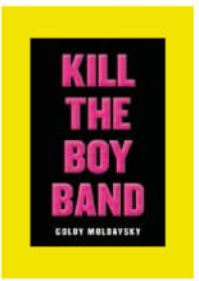
QUICK TAKES



I'm Glad About You

THERESA REBECK
Novel

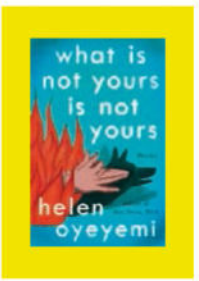
Bombshells, assemble: The *Smash* creator is once again training her shrewd spotlight on the inner workings of the entertainment industry, introducing a new can't-help-but-cheer-for-her ingenue. Meet hotheaded but Midwestern-nice Alison Moore, a fledgling actress who leaves her large family and high school sweetheart, Kyle, behind in Ohio to pursue her craft in New York City. Despite the distance and her rising-star status, Alison's and Kyle's lives continue to intersect in surprising (and sometimes sexy) ways. *I'm Glad About You* may not overflow with the same fizzy pop of Rebeck's NBC series, but it is a smart, heartfelt tale about the price of our dreams—and whether they're ultimately worth it. **A–**
—Amy Wilkinson E A



Kill the Boy Band

GOLDY MOLDAVSKY
YA

Fangirls can be ferocious—ask anyone who's been on the receiving end of a Directioner's Twitter tirade, or a certain clothing store that caved under the pressure of a thousand Swifties. But the group of teen fanatics in Moldavsky's sharp, shocking debut is like no other: Their loyalty lies with the Ruperts, a quartet of British lads formed on a reality show (sound familiar?). What begins as a simple stalking mission goes awry when the narrator and her pals kidnap the band's resident loser. As the situation grows dire, the girls start to question why they've poured so much energy, time, and talent into celebrating these random dudes, resulting in some eye-opening commentary on fandom. **A–**
—Isabella Biedenharn E C A



What Is Not Yours Is Not Yours

HELEN OYEYEMI
Short Stories

In her first short-story collection, Oyeyemi captures the off-kilter fairy-tale magic of her 2014 masterwork, *Boy, Snow, Bird*. The stories all involve keys—sometimes metaphorical, just as often literal—but they're not constrained by the conceit. Shifting in genre and tone from explicitly fantastical to subtly ethereal, the tales gain entrance into a range of odd worlds, including a school for aspiring puppet masters and a sort of dystopian weight-loss clinic. Oyeyemi writes with mastery, sometimes keeping her prose sparse and declarative only to unleash a bounty of description and humor a sentence later. **B+**
—Stephan Lee E

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The Bullseye

Viral conspiracy theory alleges Katy Perry is a grown-up JonBenét Ramsey. You're welcome, *American Crime Story* season 2.

Be careful what you wish for, America.

Sacha Baron Cohen says the FBI was surveilling him while he filmed *Borat*. It's the most anyone has paid attention to him.

Jeez, which shower-curtain manufacturer did Stana Katic piss off?

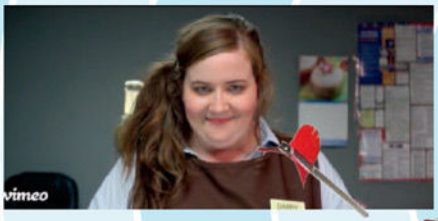
Mean Girls' Lacey Chabert expecting her first child, announced just hours before Rachel McAdams expected her first Oscar.

Nude Iggy Pop exhibit to feature 21 artists' drawings of a nude Iggy Pop. We'd say "nude Iggy Pop" a third time, but we're afraid he might appear.

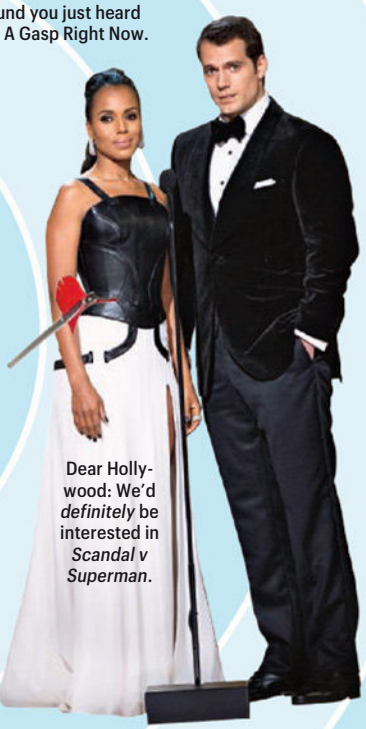
Stage play of *Dead Poets Society* coming to New York, where they are legally obligated to change the line to "O Hamilton! My Hamilton!"

Sarah, Sarah, Sarah!

Ava DuVernay to direct *A Wrinkle in Time*. And that sound you just heard was A Gasp Right Now.

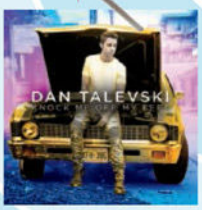


Not live from not New York, it's Aidy Bryant's delightful short film *Darby Forever*.



Dear Hollywood: We'd *definitely* be interested in *Scandal v Superman*.

J.J. Abrams says gay *Star Wars* characters could arrive. "YAAAAAASSS, QUEEN!" said this one.



Dan Talevski's single "Knock Me off My Feet" did just that.

Piece by piece, Kelly Clarkson destroyed our tear ducts.

Don't Rey on our parade. Or, actually, do.

If we knew the names of any Fifth Harmony members, we'd tell them we like their new single "Work From Home."

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